


# **The Cape Town Philharmonic Orchestra's Youth Development & Education Programme and its contribution to transformation and diversity within the CPO**

by  
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of  
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## **DECLARATION**

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March 2017

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**LIST OF ABBREVIATIONS AND ACRONYMS**

ACH	Arts, Culture and Heritage
CAPAB	Cape Performing Arts Board
CP	Certificate Programme
CPA	Centre for Performing Arts
CPO	Cape Town Philharmonic Orchestra
CPOMA	Cape Town Philharmonic Orchestra Music Academy
CPOMP	Cape Town Philharmonic Orchestra Mentor Programme
CPYO	Cape Town Philharmonic Youth Orchestra
CPYWE	Cape Town Philharmonic Youth Wind Ensemble
CTMO	Cape Town Municipal Orchestra
CTPO	Cape Town Philharmonic Orchestra
CTSO	Cape Town Symphony Orchestra
DAC	Department of Arts and Culture
DACST	Department of Arts, Culture, Science and Technology
DESC	Departmental Ethics Screening Committee
DEVCOM	Development Committee
DSO	Detroit Symphony Orchestra
FSSO	Free State Symphony Orchestra
FSYO	Free State Youth Orchestra
JPO	Johannesburg Philharmonic Orchestra
JSE	Junior String Ensemble

JWE	Junior Wind Ensemble
JYOC	Johannesburg Youth Orchestra Company
KZNPO	KwaZulu-Natal Philharmonic Orchestra
KZNYO	KwaZulu-Natal Philharmonic Youth Orchestra
LYO	Limpopo Youth Orchestra
MMP	Masidlale Music Project
MIAGI	Music Is A Great Investment
NCP	National Cadetship Programme
OEP	Outreach and Education Programme
PDI	Previously Disadvantaged Individual
RHS	Rhodes High School
SACM	South African College of Music
SANYO	South African National Youth Orchestra
SANYOF	South African National Youth Orchestra Foundation
SICMF	Stellenbosch International Chamber Music Festival
Stats SA	Statistics South Africa
TMP	Tiered Mentoring Programme
YDEP	Youth Development Education Programme

## ABSTRACT

Orchestras worldwide are faced with challenges relating to sustainability; orchestras in South Africa are no exception. In addition to their core business of performing across diverse genres, South African orchestras have a role to play in ensuring social transformation as well as promoting inclusivity and equality. In response to the withdrawal of government funding until these goals were incorporated into their business plan, the Cape Town Philharmonic Orchestra (CPO) established the Cape Town Philharmonic Youth Orchestra (CPYO) in 2003. The CPYO subsequently became one of five programmes of the CPO's Youth Development and Education Programme (YDEP), whose goal it is to enable transformation and diversity in the CPO.

The main focus of the research was to investigate to what extent the YDEP has contributed to enabling transformation and diversity in the CPO. The secondary focus included an investigation into economic empowerment within the YDEP and the role of the YDEP in the Western Cape. Elements of five research designs were used in order to gain the most relevant data. These designs included the case study, ethnographic and evaluative research, secondary data analysis and survey-based research. Data was collected by means of semi-structured interviews, observations and questionnaires.

Several themes emerged during the process of analysing the data. Mentorship was strongly present in most of the activities of YDEP and was identified as a main form of skills transferral within the organisation. The concept of accessibility presented itself on many levels – access to music education, classical music for new audiences and opportunities for the youthful players to perform with professional musicians of the CPO in side-by-side concerts. A particular challenge for the YDEP was that of throughput from the YDEP into the CPO, which was the ultimate goal. Part of the process of achieving transformation and diversity was to create opportunities for the economic empowerment of YDEP members. The study presented these themes, amongst others, in order to determine how the YDEP has assisted the CPO in the process of transformation in order to achieve greater diversity.

**Keywords:** Accessibility, Audience development, Cape Town Philharmonic Orchestra, Cape Town Philharmonic Youth Orchestra, Economic empowerment, Masidlale Music Project, Mentorship, Social justice, Transformation and diversity, Youth development.

## OPSOMMING

Orkeste wêreldwyd word deur uitdagings gekonfronteer wat met volhoubaarheid verbandhou; orkeste in Suid-Afrika is geen uitsondering nie. Behalwe hul kernbesigheid van uitvoering van musiek oor verskeie genres heen, het Suid-Afrikaanse orkeste 'n rol om te speel in die versekering van sosiale transformasie asook die bevordering van inklusiwiteit en gelykheid. In antwoord op die onttrekking van regeringsbefondsing totdat hierdie doelstellings in hul besigheidsplan geinkorporeer is, het die Kaapstadse Filharmoniese Orkes (CPO) die Kaapstadse Filharmoniese Jeugorkes (CPYO) in 2003 daargestel. Die CPYO het daarna een van vyf programme van die CPO se Jeugontwikkelings- en Opvoedingsprogram (YDEP) geword, met die doel daarvan om transformasie en diversiteit in die CPO te ontwikkel.

Die hoofokus van hierdie navorsing was om ondersoek in te stel na die mate waartoe die YDEP bygedra het tot transformering en diversiteit in die CPO. Die sekondêre fokus het 'n ondersoek ingesluit na ekonomiese bemagtiging in die YDEP en sy rol in die Wes-Kaap. Elemente van vyf navorsingsontwerpe is gebruik om die mees relevante data in te win. Hierdie ontwerpe het ingesluit die gevallestudie, etnografiese en evaluerende navorsing, sekondêre data-ontleding en meningsopnames. Data is deur middel van semi-gestruktureerde onderhoude, observasies en vraelyste ingesamel.

Verskeie temas het tydens die proses van data-ontleding te voorskyn gekom. Mentorskap is sterk teenwoordig in die meeste van die YDEP-aktiwiteite as 'n hoofvorm van vaardigheidsoordrag binne die organisasie. Die konsep van toeganklikheid doen homself op heelwat vlakke voor: toegang tot musiekopvoeding, klassieke musiek vir nuwe gehore en geleenthede vir jong spelers om langs professionele CPO-musikante in konserte te speel. 'n Spesifieke uitdaging vir die YDEP was deurset vanaf die YDEP na die CPO – die uiteindelijke doel. Deel van die proses van die bereiking van transformasie en diversiteit was om geleenthede te skep vir die ekonomiese bemagtiging van YDEP-lede. Die studie bied hierdie temas, onder andere aan, om te bewys hoe die YDEP die CPO gehelp het in die proses van transformasie om groter diversiteit te bewerkstellig.

Kernwoorde: Ekonomiese bemagtiging, Jeugontwikkeling, Kaapstadse Filharmoniese Jeugorkes, Kaapstadse Filharmoniese Orkes, Masidlale Musiekprojek, Mentorskap, Ontwikkeling van gehore, Sosiale geregtigheid, Toeganklikheid, Transformasie en diversiteit.

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## **DEDICATION**

This thesis is dedicated to my late grandfather, Dirk Alexander, who ensured that I always understood how fortunate I was to be granted access to the opportunities which have allowed me to make music my career. He passed away during the writing of this thesis.



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## CHAPTER 1

### 1.1 Introduction

The Cape Town Philharmonic Orchestra (CPO) is one of two full-time professional orchestras currently operating in South Africa. Cape Town has been home to at least one full-time professional orchestra since 1914. Chronologically, these orchestras were the Cape Town Municipal Orchestra (CTMO), the Cape Town Symphony Orchestra (CTSO), the Cape Town Philharmonic Orchestra (CTPO) which was an amalgamation of the Cape Performing Arts Board (CAPAB) and the CTSO, and finally the CPO as it stands today (Cape Town Philharmonic Orchestra, 2015a:4).

South Africa's history of marginalisation affected the majority of its population and has resulted in a lack of access to classical music education and instruments for what has been described as “non-whites”. A member of the CPO management expressed the following in an interview with the researcher:

*We're in a unique situation in South Africa that, due to an oppressive system, a very large part or the majority of South Africa, with all fields, not only music ... was excluded of opportunity... Very few from other (historically disadvantaged) communities had the opportunity to study (Participant no. 2, 2015).*

This has resulted in the lack of representivity in classical orchestras, in terms of ethnic diversity. In the case of the CPO at present, 16 percent of the full-time musicians are black.<sup>1</sup> Lack of ethnic diversity can be attributed, in part, to lack of access to music education. A former member of CPO management stated in an interview that when the Western Cape government started funding the CPO between 2001 and 2003 “government intervention took place and they requested that ... the demographics of the Western Cape need to be represented within the orchestra” (Participant no. 8, 2016). The CPO responded to this request by launching its Youth Development Education Programme (YDEP) in 2003 as part of their Transformation Plan. As cited by Babette Le Roux, in her study of Community Music projects in the Western Cape, “It is hoped that by 2011, this

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<sup>1</sup> In this case, black refers to all “non-whites”.



collaborative process will yield positive results so that the musicians will be more representative of the people of the Western Cape” (Le Roux, 2009:25-26).

An interview conducted with a member of the YDEP management, together with information gathered from CPO’s Annual Review for 2014<sup>2</sup> and observations made by the researcher, have revealed that since its inception the YDEP has expanded to include five main areas of interest:

### **1.1.1 Youth orchestras**

The CPO YDEP youth orchestras include the:

- Cape Town Philharmonic Youth Orchestra (CPYO)
- Cape Town Philharmonic Youth Wind Ensemble (CPYWE)
- Junior string ensemble (JSE)
- Junior wind ensemble (JWE) (Participant no.1, 2015 - 2016).

### **1.1.2 CPO Music Academy**

The CPO Academy (CPOMA), which operates on Saturday mornings at Rhodes High School in Mowbray, Cape Town, offers free tuition to 114 learners in all orchestral instruments, plus music theory. The teaching staff consists of CPO members, professional teachers from the Cape Town area and former or senior YDEP members.

### **1.1.3 Masidlale Music Project**

The Masidlale “Let us play” Music Project (MMP) has developed to include satellite projects offering violin, recorder and brass tuition in Atlantis, Gugulethu, Khayelitsha, Langa, Mamre and Nyanga.

### **1.1.4 Audience development**

CPO community and school concerts are regularly scheduled in an effort to 1) spark interest in music among the youth; 2) educate the youth who will eventually become the future patrons of the orchestra; 3) promote the orchestra among people who would not ordinarily have the

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<sup>2</sup> The Annual Review for 2105 had not been released yet.

opportunity to watch the orchestra perform. In 2014 the CPO reached a total audience of 12 700 people through these concerts (Cape Town Philharmonic Orchestra 2015a:20).

### **1.1.5 Conducting studio**

The conducting studio was established in 2010 subsequent to the return of CPO Resident Conductor, Brandon Phillips from his semester of conducting internship in the USA. This internship was awarded as the first prize in the Len van Zyl Conductors Competition. Phillips was the first ever recipient of this prize. This programme consists of fourteen young conductors who are mentored by Phillips<sup>3</sup> (Cape Town Philharmonic Orchestra, n.d.c).

## **1.2 Research questions**

This study has attempted to answer the following main research question:

How is the CPO building their transformation and diversity profile, through the CPO YDEP?

The following two sub-questions were considered:

- In which ways does the CPO YDEP economically empower its members?
- What role does the CPO YDEP play within the musical landscape of the greater Cape Town<sup>4</sup> area?

## **1.3 Research objective**

The chief objective of this study was to explore the ways in which the CPO YDEP addresses issues of transformation and diversity. The main participants of the study were former and current CPO YDEP members, former and current CPO management (including board members) and parents of current CPO YDEP members.

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<sup>3</sup> The Conducting studio was temporarily inactive during the time that the study was being conducted due to the busy nature of Phillips' schedule and so was not included in the data collection process of this study.

<sup>4</sup> For the purpose of this study the greater Cape Town area refers to Cape Town, Stellenbosch, Paarl and Wellington.

## **1.4 Personal motivation**

As a young musician, the researcher's involvement in the youth development activities of the former CTSO and the experience of being a founder member of the CPYO eventually paved the way for her to gain the experience needed in order to be employed as an ad hoc member of the CPO. The CPO YDEP has played a role in facilitating or contributing to the creation of the professional musical careers of several of its current and former members and has developed from the initial "youth orchestra only" model into a multi-faceted music programme which serves the greater Cape Town area. The researcher desired to gain insight into how this development assisted the CPO in meeting their goals of transformation, diversity and economic sustainability. This was particularly relevant at the time due to financial difficulty sustained by South African orchestras. During the time that this study was conducted, the Johannesburg Philharmonic Orchestra declared bankruptcy, leaving the CPO together with the KwaZulu-Natal Philharmonic Orchestra (KZNPO) as the only two full-time, professional symphony orchestras in South Africa.

## **1.5 Research Design**

In order to successfully answer the three research questions posed in this study, it was found that limiting it to a single research design would not provide adequate answers. For this reason multiple research designs were employed. This section identifies and explains the strengths and limitations of those designs in relation to how they were applied in this study (Hofstee, 2006:114).

### **1.5.1 Case study**

This study examined the YDEP and its effects on transformation and diversity within one organisation only. The main strength of this research design as it is applied in this study is its suitability to collecting detailed knowledge of an organisation (Hofstee, 2006:123). Mouton writes that the mode of reasoning in case study research is inductive and a-theoretical and that certain "general ideas or expectations" serve to guide the direction of the study (Mouton, 2001:150). In this case the general ideas or expectations which guided the study are to do with the youth development activities which result in some form of transformation and diversity within the CPO.

The strengths of this research design lie in its ability to create the opportunity to gather in-depth insight into the subject of the study (Mouton, 2001:150). This may be attributed in part to the

strength of relationships created with research participants due to the proximity of the researcher over an extended period of time. In this case, as a former member and current teacher in the YDEP, the researcher has been in close proximity to the organisation both since its inception and while the study was being conducted. This proximity may, however, also be viewed as a limitation which will be discussed below.

The “lack of generalisability of results” inherent in the case study means that the conclusions drawn are limited to the CPO and their current circumstances (Mouton, 2001:150). The above mentioned proximity between researcher and research subject may be another limiting factor due to the heightened potential for bias of researcher.

### **1.5.2 Ethnographic research**

Ethnographic research is characterised by the close observation by a researcher of a group in order to garner greater understanding of that group (Hofstee, 2006:126). According to Mouton, the strengths and weaknesses of ethnographic research and case studies are very similar. In-depth insights are made and a “strong rapport” created with research subjects (Mouton, 2001:148). Again, the limitations associated with ethnographic research read very similarly to those associated with case studies where the inability to generalise results are a main concern.

### **1.5.3 Evaluative research**

The main research question indirectly addresses the issue of the success level of the YDEP in bringing transformation and diversity into the CPO. In order to address this question, it was necessary to conduct evaluative research in the form of an outcomes-based study (Hofstee, 2006:126). Mouton writes that research designs of this nature are implemented to assess whether a “programme, therapy, policy or strategy” has garnered successful results (Mouton, 2001:158). In the case of this study, however, the implementation of an evaluative research design is more so that the results of the programme can be gathered and analysed, rather than to decide whether or not it has been successful.

It should be noted that even though the emphasis is not mainly on success, the process of analysing and discussing results cannot proceed without referring to their successful or unsuccessful nature. This is described by Mouton as being “qualitative (naturalistic) and empowerment evaluation” (Mouton, 2001:161). In this form of evaluative research the emphasis lies on implementation rather than quantifiable outcomes (Mouton, 2001:161).

The strength associated with this type of research design is that the rationale behind completing the study helps to establish a sense of trust with the research participants which could result in richer and more honest results.

Mouton writes that evaluative research is limited by the timing of the study. If the study is undertaken after the programme has already commenced, the potential for encountering errors in conceptualisation and implementation is higher (Mouton, 2001:159).

#### **1.5.4 Secondary data analysis**

While conducting this study it was necessary to rely on certain secondary data for the sake of accurate data collection. This data was mainly quantitative in nature but also included qualitative data.

Utilising secondary data is both cost-effective and saves time because the data is already collected and merely needs to be accessed by the researcher. This research design is, however, limited by the objectives of the original researcher (Mouton, 2001:165).

#### **1.5.5 Survey-based research**

Survey-based research is designed to gather results which, according to Mouton, represent a “broad overview of a representative sample” of a population (Mouton, 2001:150). This research design was used to gather information, which included opinions, desires, attitudes and factual information, that only a limited amount of people had access to (Hofstee, 2006:122).

The strengths of survey-based research as they pertain to this study are its reliability in terms of measurement and its “potential to generalise large populations” (Mouton, 2001:153). It should be noted that for the suitability of this study “populations” as Mouton uses it, is best replaced with “organisations”.

The main limitation associated with surveys is that data gathered is generally superficial and lacks personal perspective (Mouton, 2001:153).

### **1.6 Methodology**

This section explains, in greater detail, the practical implementation of the research designs listed in the previous section. Hofstee suggests that the best way to structure this section is to discuss

the methodology under the headings *Research Instruments*, *Data* and *Analysis* (Hofstee, 2006:115-117). All data was collected between July 2015 and July 2016.

### **1.6.1 Research Instruments**

Data was collected via the use of four separate research instruments which will be introduced in this section. These instruments are associated with the research designs mentioned in section 1.5.

#### **1.6.1.1 Interviews**

The most valuable research instruments used in this study were semi-structured, one-on-one interviews. Sixteen interviews were conducted with the following groups of participants:

- Seven members of the current CPO Management
- One former member of the CPO Management
- Two Development Committee (Devcom) members, one of whom was the Chairman of the committee
- Three former YDEP members. One of these members was a full-time member of the CPO; the second was a CPYWE intern and the third was a teacher at the CPOMA and regular ad hoc member of the CPO
- Three trainee teachers in the MMP.

The interviews were 30–60 minutes in length. In the case of the manager of the YDEP, however, multiple interviews were conducted over the duration of the study in order to obtain sufficient data. Audio recordings were made of all interviews, which were then transcribed. An online transcribing programme, *Transcribe*, was used in order to streamline this process.

The questions for each interview were pre-determined but with leeway for deviation and expanding upon where it was deemed necessary. Certain questions were asked of all the participants; these mostly pertained to their job description and opinions about the role played by the YDEP in the greater Cape Town area. In addition, each interview was designed to be cognisant of the participants' job description and YDEP experience or knowledge. Utilising semi-structured interviews together with personalised questions ensured that the researcher was able to gain the data needed to answer the research questions.

The purpose of conducting interviews was to obtain detailed information about various aspects of the CPO and YDEP. This information was only obtainable by delving into the specific knowledge of the interviewees. Information of the following nature was obtained:

- The organisational structure of the YDEP
- The functions of the various YDEP programmes
- The various roles played within the CPO and YDEP
- The reason for the existence of the YDEP
- The role of the YDEP within the musical landscape of the greater Cape Town area
- The challenges faced by participants
- Transformation and diversity within the CPO.

The validity of the information retrieved from these interviews is based on the specialised knowledge of the participants regarding the YDEP. A limiting factor associated with the use of the interview as a research instrument was the potential for bias and the Placebo effect<sup>5</sup>. Triangulation of data was used in order to resolve these challenges.

#### **1.6.1.2 Questionnaires**

Questionnaires were manually distributed to two sets of research participants:

- Current CPYO and CPYWE members
- Parents of YDEP members.

The questionnaires were designed with the purpose of retrieving the following information:

- The age and gender of the participants
- The extent of participants' involvement in other musical activities in the greater Cape Town area
- Why the participants were members of, or sent their children to the YDEP
- The value of the YDEP in the communities of its members.

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<sup>5</sup> Mouton's description of this is "The subject may report changes because they are expected rather than actually experienced" (Mouton, 2001: 106).

An unexpected challenge was encountered when the researcher attempted to identify potential parent research participants. During the time allocated for this task (during CPYWE and CPYO rehearsals), it seemed that the majority of students were either dropped off by parents to be collected after rehearsal, were collected from designated spots by CPO transport, made use of public transport without parental supervision or were old enough to drive themselves to YDEP activities. The responses collected were therefore a small representation of the parent population of the YDEP. The data retrieved from the questionnaires therefore did not represent the majority of their participant pools and as such, any statements made as a result of data retrieved from them were made with caution.

#### **1.6.1.3 Observations and field notes**

During the course of the study, the researcher served as a part-time violin teacher on the staff of the MMP. This allowed her to make observations as both a staff member at the MMP as well as an independent observer during other YDEP activities. These observations included notes about the participants involved (roles, gender, ethnicity and approximate age), the setting and general observations during the course of the activity.

The information recorded during these observations was considered to be valid and reliable due to the fact that they were first-hand experiences, written down by the researcher. Nevertheless, when conducting observations the potential for researcher bias was present. The researcher addressed this limitation by making only objective observations and excluding any personal opinions.

#### **1.6.1.4 Secondary data analysis**

In addition to the primary sources of data discussed above, secondary data analysis was also conducted. The main sources of these data include Statistics South Africa (Stats SA), CPO Annual reviews and relevant documents obtained from CPO management.

The main purpose for utilising these secondary sources was to obtain information pertaining to the division of ethnic groups within the South African population and the demographics of the CPO as a whole. By using secondary data sources, the researcher saved time and money because the data had already been collected. This data is limited to the sampling and objectives as listed in Stats SA's reporting.



To ensure that the secondary data used was valid and reliable, the researcher made use of sources such as Stats SA and the CPO themselves and the most recently published or collected data.

By using all of the methods of data collection discussed in this section, triangulation ensured that weaknesses typical to the various methods of data collection did not affect the findings presented in the study.

### **1.6.2 Data**

The data obtained from interviews consisted of specialised knowledge of the inner workings and history of the YDEP, as well as participants' opinions.

The observations and field notes made by the researcher were designed to be exploratory in nature and provided the researcher with a clearer picture of the activities, structure, people involved, atmosphere and general overview of the YDEP activities. These observations eventually shaped the content of the above mentioned interviews.

The data obtained from the questionnaires unfortunately represented an extremely small percentage of the CPYO and CPYWE members (20%) and parents of YDEP members (approximately 2.5%). In the case of the CPYO and CPYWE members, certain questionnaires could not be taken into account due to the ethical clearance section not being completed correctly. This error could be attributed to the researcher's limited access to the participants which is typical when conducting survey-based research. A generally poor response rate in addition to the exclusion of participants under the age of eighteen years old resulted in very low figures. Secondary content analysis provided factual data regarding the demographics and progress of the YDEP's activities.

### **1.6.3 Analysis**

The first phase of the analysing process was characterised by constructing matrices and coding all data. Joseph Maxwell in his 2013 book, *Qualitative Research Design: An Interactive Approach*, introduces the matrix as a tool for the organisation and retrieval of large amounts of data. Maxwell suggests the use of the main research questions as the structure for the matrix (Maxwell, 2013:108). The matrices for this thesis, however, were structured using the interview questions. The researcher then proceeded to code all data by using the process of inductive coding which meant that codes were developed and identified by allowing them to "emerge from the data" as

opposed to being developed before the data was examined (Nieuwenhuis, 2012:107). During this organisational process categorising strategies were explored.

Maxwell describes the following two categories pertaining to data analysis:

- A substantive category which is primarily descriptive in nature and provides an emic perspective, drawn from the participants' own beliefs (Maxwell, 2013:108)
- By contrast, theoretical categories which represent the researcher's own concepts, providing an etic perspective by placing the coded data into theoretical context (Maxwell, 2013:108).

## **1.7 Limitations**

The main limitations of this study were with regard to the various data collection methods. The distribution of pilot questionnaires was not possible due to time constraints. However this did not affect the quality of the data retrieved.

As mentioned in section 1.6.2 the questionnaires were answered by a very small percentage of the YDEP members and their parents which could limit the possibilities for drawing conclusions.

The researcher was not permitted access to minutes of meetings. All other public documents collected from CPO management together with annual reviews and personal interviews were the most valuable means of data collection.

## **1.8 Delimitations of the study**

All research participants selected for this study were 18 years old or older. This decision was taken for the following two reasons:

- The likelihood that the possibilities for richer data to be collected were higher, due to the higher maturity levels displayed in older participants as opposed to their younger counterparts.
- The data collection process was simplified by the fact that no parental consent was necessary in order for young adults to participate in the study.

If however the researcher had decided to interview participants, this may have provided an interesting insight especially into the MMP, since all of its members were of school-going age.

Another delimitation of the study was that the interview process was limited to the CPO and YDEP and did not include the perspectives of other Western Cape music establishments.

## **1.9 Ethical Procedures**

Stellenbosch University has clear ethical procedures which are required to be adhered to in order to conduct any research for theses or dissertations which are submitted to the university.

After completing the relevant applications, ethical clearance was granted to the researcher by the Departmental Ethics Screening Committee (DESC) of the university. During this application process, the decision was taken to exclude any research participants under the age of 18 years old. The original intention was to include these participants in the survey distribution pool; however, due to the above mentioned issues of ethical clearance, the decision was taken to exclude minors from the data collection pool. Additionally, applications for studies which involve minors need to be approved by two separate ethics committees before research can commence. This potential delay in commencing the data collection process played a significant part in the decision taken not to include any minors in the study.

All research participants signed consent forms which highlighted the purpose of the study, procedures, potential risks and discomforts, payment for participation, confidentiality, participation and withdrawal, identification of investigators and the rights of research subjects. The confidentiality section of the consent form stated that confidentiality would remain intact. Upon completion of the study, all data collected including audio recordings, transcripts, CPO documents, observations, field notes and questionnaires were stored either in a locked safe, in the case of hard copies, or on a password protected computer in the case of digital files.

## **1.10 Value of the study**

This thesis serves as the only comprehensive academic study of the YDEP and the transformation efforts of the CPO to date. Documenting how the CPO has undertaken to transform their organisation, into one that will ultimately represent the demographics of the Western Cape, may serve as a guideline for similar organisations facing similar challenges.

## **1.11 Chapter layout**

Chapter 1

This chapter introduces the background to the subject matter, as well as the practical implementation of the research design and methodology.

## Chapter 2

Existing research and primary sources of information pertaining to the subject matter and to the typologies identified are presented in this chapter.

## Chapter 3

The CPO YDEP is explained in greater detail by separately introducing each youth development activity.

## Chapter 4

All data collected is interpreted in this chapter. The themes which arise from the data further shape the chapter.

## Chapter 5

This chapter contains a brief overview of the main themes. The findings of the study are drawn together in this chapter, which also includes recommendations for further research.

## **CHAPTER 2**

### **LITERATURE REVIEW**

#### **2.1 Introduction**

This chapter presents literature which deals with the issues of ethnic diversity in orchestras on both an international and national level, focussing mainly on the latter. Literature concerning youth development programmes which utilise the youth orchestra model is also presented. Once again, the focus is mainly on a national level.

Theses and dissertations were accessed from Stellenbosch University's SUNScholar database or from EBSCOhost. Articles were accessed from relevant journals via EBSCOhost.

Given the scope of this thesis, this is by no means an all-inclusive literature review but rather a presentation of the literature most pertinent to the themes which are discussed throughout this study.

#### **2.2 The role of Arts, Culture and Heritage in South Africa**

The 2013 Revised White Paper on Arts, Culture and Heritage (ACH) speaks to the importance of developing ACH within a nation. It explains that the holistic nature of human beings who, in addition to needing their physiological needs met, also require the development of their "psychological, emotional, spiritual and intellectual expression ...". (Republic of South Africa, 2013:20). ACH is described as being an avenue for these needs to be met.

Individuals have psychological, emotional, spiritual, and intellectual expression, all of which require nurturing and development for them to realise their full potential, and act as responsible and creative citizens. ACH is an avenue through which these human needs can be expressed and met. Additionally, ACH can play a healing role through promoting reconciliation (Republic of South Africa, 2013:20).

##### **2.2.1 Inclusivity in Arts, Culture and Heritage**

In 2013, the Department of Arts and Culture (DAC) released a revision to their previous White Paper on Arts, Culture and Heritage (ACH) which was released in 1996. This revision was written in order to present the vision of the DAC in an updated manner which takes into account the "... present political and sector approach to developing the Cultural and Creative Industries

and increasing its contribution to addressing the country's triple challenges of unemployment, poverty and inequality" (Republic of South Africa, 2013:6).

The Revised White Paper was presented under the following four sections:

- Context
- Arts, Culture and Heritage: A human right and the foundation of socio-economic development
- Purpose, scope, key principles, vision, outcomes and transversal matters
- Delivering Arts, Culture and Heritage to all (Republic of South Africa, 2013:3).

This document states that it is a basic human right to have access to, participate in, enjoy, express oneself culturally and preserve one's cultural heritage (Republic of South Africa, 2013:20). It stresses that the above mentioned human rights are not to be downgraded to the role of being a "luxury" or a "privilege", as they often are (Republic of South Africa, 2013:20).

*ACH as a right emphasizes understanding and tolerance of all cultures based on binding universal ethics and values and mutual respect... Culture will not be used as a mechanism of exclusion, a barrier between people, nor will cultural practices be reduced to ethnic or religious chauvinism* (Republic of South Africa, 2013:20).

The repercussions of Apartheid for non-whites in South Africa include, but are not limited to the:

- restricting of freedom of movement
- instituting of Bantu education (Republic of South Africa, 2013:20).

The effect of these consequences in addition to those that were not mentioned above, was the damage to the "social fabric" of South Africa which resulted in the "... white dominance and monopoly of the Cultural and Creative Industries ... at ownership, management and operational levels" (Republic of South Africa, 2013:20). This is what the DAC seeks to transform within the ACH sector in South Africa.

### **2.2.2 Social transformation**

A notable example of social transformation through music is the Venezuelan music education programme, *el Sistema*. In his article *The five fundamentals of el Sistema*, Jonathan Andrew Govias identifies five fundamental principles upon which *el Sistema* is based, viz: social change,

accessibility, ensembles, frequency and connectivity. The first two principles of social change and accessibility are also the guiding principles of the YDEP.

“Social transformation” is defined as follows in the 2013 Revised White Paper on ACH:

*Social transformation refers to the efforts to build a society in which all enjoy political and human freedoms, as well as socio-economic rights, within a common value system and national identity. Comprehensive social transformation entails changing the material conditions of all South Africans for the better, whilst forging a nation inspired by values of human solidarity and equality. It also entails being cognisant of the interrelatedness and mutually reinforcing nature of social and economic transformation; and of unity in diversity (Republic of South Africa, 2013:22).*

The Revised White Paper states that transformation in terms of access to ACH and education, increased diversity in terms of gender and persons with disabilities as well as ethnic representation, have yet to be fully achieved within South African Cultural and Creative Industries (Republic of South Africa, 2013:38).

### **2.2.3 Diversity in Orchestras**

Orchestras both in South Africa and the world over are challenged by the issue of diversity. Antonio Cuyler in his 2013 article *Affirmative action and diversity: Implications for arts management* defines diversity as “the acceptance, acknowledgement, and proactive use of the fact of human difference in practice” (Cuyler, 2013:5).

He wrote that definitions of diversity are typically confined to describing gender, ethnicity and race only and suggested that the definition could be expanded to include “age, disability, religion, sexual orientation, socio-economic status, and other facts of human difference” (Cuyler, 2013:5). For the purpose of this study the term “diversity” refers to ethnic diversity unless otherwise stated.

British journalist Elizabeth Day in her 2008 article *Why are our orchestras so white?* addresses the issue of the lack of racial diversity in the orchestras of Great Britain. The article is based on the personal accounts of seven musicians of colour, ranging from University students to professional or freelance musicians. Day writes that ethnic musicians are in the minority in British universities and orchestras despite the fact that “... ethnic minorities account for almost ten per cent of Britain’s population” (Day, 2008).

One of the musicians that she interviews, Gladstone Reid, stated the opinion that there is an unspoken stigma of racism on audition panels. Day states that in order to combat any bias in audition situations, many orchestral auditions take place behind a screen, ensuring the anonymity of the player. Day continues to say that “... the racial conformity of our orchestras points to a lack of non-white players coming up through the system” (Day, 2008).

In her 2014 article *Strength in diversity* Vivien Schweitzer writes about the lack of ethnic diversity in North American orchestras. The article makes use of an address given by Aaron Dworkin at Carnegie Hall in New York in 2013. Dworkin is the founder of the Sphinx Organisation, a non-profit organisation aimed at extensively promoting transformation and diversity in the arts. He said that orchestras should actively seek out non-white musicians for auditions and mentioned that until that point, “... no major American orchestra [had] ever contacted him to announce auditions or solicit referrals for promising candidates” (Dworkin in Schweitzer, 2014:46).

## **2.3 Sustainability in orchestras**

In her 2010 thesis *An analysis of the status of orchestras in South Africa* Polina Burdukova divides the history of South African orchestras into two periods: pre-2000 and post-2000. This division is based on the shift from the Apartheid government to the democratically-elected government in 1994. For the arts, this shift in government resulted in the withdrawal of state subsidies and grants which all South African orchestras received on a permanent basis. The new government withheld funding for symphony orchestras until “... certain major structural and social changes were undertaken” (Burdukova, 2010:65). This resulted in the fall of South Africa’s three main orchestras in Pretoria, Johannesburg and Cape Town. After remodelling their business plans and implementing activities which promote education and community cultural upliftment, the CPO and JPO were able to re-launch later in 2000. Burdukova writes that the post-2000 period of South African orchestras have “... remodelled their structures, budgets and work ethics to better adapt to the new working conditions”, with the awareness that transformation and diversity are an integral part of their new visions (Burdukova, 2010:67).

In South Africa, it could be said that the main factors of sustainability with regard to orchestras include (but are not limited to) the orchestra’s commitment to redressing the imbalances caused by Apartheid.



Prof. Jennifer Radbourne provides an international perspective on the matter in her 2007 article *A business model for the 21<sup>st</sup> century orchestra*. This article presents “... potential business models for the 21<sup>st</sup> century orchestra” which takes into account the global concerns relating to the ageing of audience members and the declining of audience size, which in turn have negative economic implications (Radbourne, 2007:2). Radbourne proposes a new business model which considers the challenges regarding repertoire choice, competition in the musical entertainment industry, technological advances and audience relationships.

## 2.4 Arts funding in South Africa

Schalk Fredericks in his undated article *Funding for arts and culture in the new South Africa* writes that the aims of government and funders of arts and culture are to “... transform South African society, to heal the divisions between black and white culture in a nation building thrust to narrow the gap between the rich and the poor, to develop skills and create jobs so that there is a radical and catalytic change for the better in the quality of life of Africans” (Fredericks, n.d.:1). Funders of arts and culture, which comprise the government in partnership with corporate and private sectors, consider applications for funding in accordance with the applicants’ commitment to attain the above mentioned aims.

The 2013 Revised White Paper on ACH presents the following criteria, which should guide both government and private funders when allocating funds to Cultural and Creative Industries:

- Alignment of ACH activities to the “vision, principles, outcomes and strategic levers” of the 2013 Revised White Paper
- Enlargement of participant-base who benefit from the Cultural and Creative Industries
- Inclusion of “marginalized (sic) groups such as women, youth ... persons with disabilities” and previously disadvantaged communities in ACH activities
- Provision for the support of ACH infrastructure and facilities
- “Fostering unity, pride, tolerance and understanding”
- Providing access to opportunities for those who were disadvantaged as a result of “past imbalances”
- Contribution to job creation and economic growth
- “Contribution to building social cohesion, sustainable and empowered ... communities and national unity” (Republic of South Africa, 2013:41-42).

Burdukova wrote that during the period of the extensive orchestral closures in 2000 referred to in section 2.3. South African orchestras fell under the jurisdiction of the then Department of Arts, Culture, Science and Technology (DACST). Thereafter the DAC replaced the DACST, which was responsible for researching new strategies on how to support the arts in the new South Africa. The 1996 White Paper on ACH was result of these efforts. Burdukova explained that the DAC aimed to work in close co-operation with the private sector to ensure that ACH was sufficiently funded. State funds would be allocated to the DAC, who would then allocate funds to the National Arts Council who would distribute funds to the CPO, JPO and KZNPO. Three other “government-initiated and approved fund-giving organisations” were listed by Burdukova:

- Business Arts South Africa
- National Lottery Distribution Trust Fund
- Arts and Culture Trust (Burdukova, 2010:66).

## 2.5 Mentorship

In an undated paper, Pete Jugmohan defines mentoring as “the support, assistance, advocacy or guidance given by one person to another in order to achieve an objective over a period of time. It also provides a process that allows leaders to... empower others through collaborative learning” (Jugmohan, n.d.:2). Mentorship was identified early in the data collection process as a significant pillar in the structure and functioning of YDEP at all levels.

Fowler & Muckert’s 2004 article *Tiered mentoring: Benefits for first year students, upper level students and professionals* presents the Tiered Mentoring Programme (TMP) implemented at Griffith University in Australia. The programme was structured so that first year students were mentored by senior students, who were simultaneously mentored by professionals in their given field of study. In doing so, the capacity was created for the knowledge and skills transfer of professionals to senior mentee, which would then in turn be transferred by these mentees in their role as mentor to their first year mentees.

In their 2000 article *Mentorship: The meaning of the relationship for musicians* Terrence Hays, Victor Minichiello and Peter Wright discuss the role of mentorship in the training of musicians. They found that the mentor relationship was beneficial to both the mentor and mentee. They also explained that the role of the mentor is not synonymous with that of the teacher. “Mentorship is

essentially about interpersonal relationships that extend beyond the normal teacher/student interaction” (Hays, Minichiello & Wright, 2000:4).

## **2.6 Economic empowerment in the arts**

*The new vision of arts and culture goes beyond social cohesion and nourishing the soul of the nation. We believe that arts, culture and heritage play a pivotal role in the economic empowerment and skills development of a people* (Minister P. Mashatile in Republic of South Africa, 2013:6).

In the 2013 Revised White Paper on ACH, the issue of economic empowerment is explored as one of the areas for development through ACH. The criteria for the evaluation of Cultural and Creative Industries’ contribution to economic empowerment include the increase of Previously Disadvantaged Individuals (PDIs) on the staff which are represented at all occupational levels and skills development of PDIs (Republic of South Africa, 2013:38).

## **2.7 South African Associative Youth Orchestras**

The term Associative Youth Orchestras is derived from the writing of Pamela Kierman who, in her 2009 thesis *Community brass: its role in music education and the development of professional musicians in the Western Cape*, discusses the CPYO and the YDEP under the adapted North American typology “Associative organisations”, formulated by Veblen and Olsson (2002). The typology as it appears in Veblen and Olsson’s article *Community music: toward an international overview* is described as “Associative organisations with schools”. The typology is explained as follows: “Orchestras, opera companies and other professional organisations partner with school systems as well as other branches of the community” (Veblen & Olsson, 2002:472).

Presently, South Africa’s two full-time professional orchestras, KZNPO and CPO, have associated youth development programmes which include youth orchestras. The Free State Symphony Orchestra which is a professional ad hoc orchestra also runs an associated youth development programme.

### **2.7.1 KwaZulu-Natal Philharmonic Orchestra Education and Development**

The KZNPO is committed to enriching “the cultural life of South Africa’s diverse audiences” (KwaZulu-Natal Philharmonic Orchestra, n.d.). Both of these orchestras have youth development programmes which serve the community at different levels, all of which ultimately lead to the

same goal of seeing transformation within the professional orchestra. The KZNPO refers to its youth development activities as “Education and Development” activities.

KZNPO’s education and development portfolio includes the following activities:

- KwaZulu-Natal Youth Orchestra (KZNYO)
- National Cadetship Programme (NCP)
- Omnibus concerts
- Rural residencies
- Schools programmes
- Teaching
- Young performers
- Youth festival (KwaZulu-Natal Philharmonic Orchestra, n.d.).

The KZNYO aims to “1) provide a medium for the cultural and educational development of young musicians 2) provide a stable ongoing platform for young musicians to depend on and to develop for the future” (KwaZulu-Natal Philharmonic Youth Orchestra, n.d.). These aims are met by implementing the following objectives: “Providing opportunities for the youth in order to 1) gain orchestral experience 2) empower previously disadvantaged groups 3) provide the opportunity for all communities, including previously disadvantaged communities, to hear and appreciate orchestral music” (KwaZulu-Natal Philharmonic Youth Orchestra, n.d.). In her 2008 thesis *An investigation of the mentorship programme of the KwaZulu-Natal Philharmonic Orchestra. A case for the adoption of an experiential module* Naomi Pearl investigates whether the NCP uses its resources effectively in order to achieve their goal of employing a greater number of South African musicians in the KZNPO. Pearl writes that KZNPO CEO, Bongani Tembe, upon his arrival at the KZNPO was struck by the small number of South African musicians in the orchestra. She continues by stating that Tembe was of the opinion that the lack of South African representivity in the orchestra was due to a lower standard of playing amongst South African audition candidates, compared to that of their overseas counterparts. This, he attributed to a lack of orchestral experience (Pearl, 2008:1).

### 2.7.2 Cape Town Philharmonic Youth Orchestra

The Cape Town Philharmonic Youth Orchestra is briefly presented in the theses of Pamela Kierman (2009) and Polina Burdukova (2010). Kierman gives a brief description of the CPO Outreach and Education Programme (OEP), presented under the following headings:

- Outreach and Education Programme Background
- Aims
- Structure: National/Regional
- Management/Personnel
- Functioning/Operations
- Funding
- Interviews
- Analysis and conclusion (Kierman, 2009:149-155).

Having been written in 2009, this description is now somewhat outdated but nevertheless provides an accurate overview of the activities of the CPO OEP at that point in time. It is important to note that Kierman refers to the YDEP as the CPO OEP. During a process of streamlining and re-branding their activities in 2015, the CPO management took the decision to refer to their “outreach” activities as “youth development” activities instead. This amendment took effect from August 2015. A member of CPO management states that the term “development” best describes CPO’s intention (Participant no. 2, 2015). A member of YDEP management describes these intentions as: “developing human resources, developing people, giving access and creating career paths etc.” (Participant no. 1, 2015). The term “outreach” on the other hand, “might start to sound patronizing ... [like] they need us to reach a hand out and help them up” (Participant no.1, 2015).

Burdukova also offers a brief description of the YDEP in her thesis analysing South African orchestras’ status. Here, the YDEP is discussed very briefly, under the heading “Educational and community projects”.

The year 2014 marked the 100<sup>th</sup> anniversary of the existence of Cape Town’s professional orchestra. The CPO commemorated this landmark event by releasing a book in 2014 entitled *A century of symphony – The story of Cape Town’s orchestra*. Edited by Shirley de Kock Gueller and Louis Heyneman, the book is a collection of anecdotes, commentary, photographs and

factual material which are woven together to create the narrative of Cape Town's orchestra in all its forms from 1914 until 2014. The CTSO's youth activities were the pre-cursor to those of the CPO. Rob Grishkoff, former co-principal French horn player of the CTSO, writes that the CTSO faced financial challenges in the last decade of their existence. Audience development concerts in rural areas and education projects were formed as answers to the questions: "Who will be our future audience?" and "How will we fund our future?" (Grishkoff, 2014:144). With financial sustainability becoming an ever-increasing challenge, it was hoped that these activities would increase the orchestra's appeal with potential funders (Grishkoff, 2014:144). Written pieces from Steenkamp, Ronnie Samaai (Chairman of the Devcom) and Len van Zyl (Patron of the Len van Zyl conducting competition) about the youth development activities of the CPO are also included.

CPO's official magazine *Concerto* was launched in 2013. Based on a simple analysis of the content of all published issues thus far, the perceived aims of the magazine are to:

- introduce the soloists to be featured in the following symphony season
- advertise special or important concerts
- provide educational information as to the inner workings of an orchestra
- update the CPO patrons about CPO YDEP activities
- provide patrons with information on how to become regular donors (*Concerto*, all issues).

Besides CPO's own publications, the items referred to here point to a distinct lack of literature concerning the CPO YDEP.

### **2.7.3 Free State Youth Orchestra**

The Free State Youth Orchestra (FSYO), founded in 2009, is affiliated to the Free State Symphony Orchestra (FSSO), which is a professional ad hoc orchestra. The Outreach and Development portfolio of the FSSO includes the:

- Free State Youth Orchestra (FSYO)
- Cadet Programme
- Community concerts (Free State Symphony Orchestra, 2012).

The FSYO has three main partnerships including the Odeion School of Music, the Odeion String Quartet and the University of the Free State, which assist the FSYO in achieving its aim of

providing access to a “... seamless path of music education ...” (Free State Symphony Orchestra, 2012).

The Cadet Programme draws its members from the Mangaung String Programme, which serves historically disadvantaged learners of the Botshabelo township in Bloemfontein. Promising learners receive funds for specialised tuition and perform in the FSSO. The Cadet Programme fulfils the FSSO’s requirement to develop young learners and transform the orchestra (Free State Symphony Orchestra, 2012).

#### **2.7.4 STTEP music school**

Another example of a city-based youth orchestra was the STTEP music school, later linked to the University of Pretoria. It was founded in 1995 by Philip and Julie Clifford when Mercedes Benz granted funding for previously disadvantaged cadets to join the orchestra of the State Theatre. It was realised that no suitable candidates existed. This became the catalyst for the creation of STTEP (Van Niekerk & Salminen, 2008:192). While the aim of Mercedes Benz was to produce orchestral players from among the previously disadvantaged, STTEP’s motivation lay in the need to improve its students’ lives and to develop their appreciation of music (Van Niekerk & Typpo, 2012:79).

### **2.8 Non-associative Youth Orchestras**

Referring once again to the typology “Associative organisations”, formulated by Veblen and Olsson, it would then follow that “Non-associative organisations” are independent of partnerships with professional organisations, “school systems as well as other branches of the community” (Veblen & Olsson, 2002:472).

#### **2.8.1 South African National Youth Orchestra**

The South African National Youth Orchestra (SANYO) was established in 1964 in an effort to train and develop young South African musicians through national and international orchestra courses. SANYO is managed by the South African National Youth Orchestra Foundation (SANYOF), of which the South African National Youth Wind Ensemble forms a part. The orchestra consists of members aged 25 years or younger (South African National Youth Orchestra, n.d.).

Since its inception, a National String Orchestra, Concert Orchestra and a Junior Orchestra have also been included at National Youth Orchestra courses (South African National Youth Orchestra, n.d.). SANYO is recognised as the “Proteas of Music<sup>6</sup>” in South Africa (South African National Youth Orchestra, n.d.).

### **2.8.2 MIAGI New Skool Orchestra**

The vision and mission of Music Is A Great Investment (MIAGI) is to:

- consolidate democracy and promote human rights
- contribute to the reduction of poverty
- unite the Western Classical and indigenous jazz genres in order to promote social development (MIAGI, n.d.).

These aims are met through annual MIAGI New Skool Orchestra courses. The members of this orchestra travel from all parts of South Africa for national courses and international tours (MIAGI, n.d.).

### **2.8.3 Johannesburg Youth Orchestra Company**

Founded in 1998, the Johannesburg Youth Orchestra (JYOC) is a non-profit organisation which responds to the musical needs of its communities, e.g. Soweto, Johannesburg, Evaton and Sebokeng. The following information was obtained via the website of the JYOC.

The mission of the JYOC is to:

- *Develop youth through excellent music tuition, while promoting social, personal and artistic growth.*
- *Create opportunities of choice through top-level music education and training for youth from all communities.*
- *Build community relationships through joint participation in music initiatives.*
- *Offer skills development to young adults for music-related career opportunities* (Johannesburg Youth Orchestra Company, n.d.).

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<sup>6</sup> SANYO was awarded a green and gold coat of arms in 2013 by the Bureau of Heraldry. As such, its members wear the national colours of South Africa in an official capacity.



These objectives are carried out through the implementation of five orchestras of varying levels in the classical and jazz genres, instrumental training and teaching training and mentorship (Johannesburg Youth Orchestra Company, n.d.).

#### **2.8.4 Limpopo Youth Orchestra**

Founded in 2004, the Limpopo Youth Orchestra (LYO) aims to use the performance and creation of music as a vehicle to enhance the lives of “rural, disabled and urban” youth in the Limpopo Province (Limpopo Youth Orchestra, 2014).

The activities of the LYO go beyond those of the orchestra itself and include the following:

- instrumental teaching at multiple schools
- teacher training
- holiday programmes
- assistance in obtaining resources for individuals interested in launching their own music groups
- mathematics and science tutors for its members
- feeding schemes
- assistance in finding/creating employment for unemployed volunteers of LYO’s feeding schemes (Limpopo Youth Orchestra, 2014).

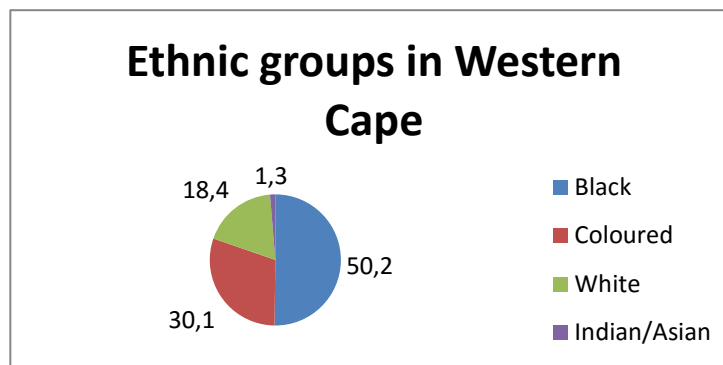
### **2.9 Demographics of the Western Cape**

The following information was gleaned from the Wesgro’s 2016 annual *Overview of the Western Cape*. Geographically, the Western Cape is the fourth largest province in South Africa. It accounts for approximately 129,462km<sup>2</sup> of South Africa’s land and is divided into six municipalities. In 2015, the estimated population of the Western Cape was 6.2 million people (Wesgro, 2016:3).

In their 2016 *Community survey*, Stats SA stated that given the country’s history, the “classification of population by population group” is the accepted method with which to measure “previous socio economic deprivation” (Statistics South Africa, 2016:20). Accordingly, the South African population is divided into four distinct population groups:

- Black African
- Coloured
- Indian/Asian
- White (Statistics South Africa, 2016:20).

For the purpose of this study the term “ethnic groups” will be used instead of “population groups”. “Ethnic” is defined in Collins concise dictionary and thesaurus as “a human group with racial, religious and linguistic characteristics in common” (Collins concise dictionary and thesaurus, 2003, s.v. ‘ethnic’). This is also the term used by the CPO in their annual reviews so it follows that this study should do the same. Figure 1 illustrates the figures for the ethnic groups in the Western Cape as of July 2016. This data was collected during 2015 and released in 2016.



**Figure 1 Ethnic groups in the Western Cape**

Figure 1 indicates that the ethnic groups present in the Western Cape, from the biggest representation to the smallest, are as follows:

- Black
- Coloured
- White
- Indian/Asian<sup>7</sup>.

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<sup>7</sup> As these terms are used in official documents of the present government for purposes of redress and empowerment of the previously disadvantaged, they will appear in this study to the same end.

## **2.10 Conclusion**

A summary of literature pertaining to the role of ACH in South Africa, diversity and sustainability in orchestras and the South African context for youth development initiatives which use music as their vehicle were presented in this chapter. The Revised White Paper on ACH proved to be a valuable and extensive source of information which revealed the role that government places on ACH for bringing about social transformation and economic empowerment. A lack of literature, specific to the South African situation, was found when discussing diversity of orchestras.

## CHAPTER 3

### THE ACTIVITIES OF THE YDEP

#### 3.1 Introduction

The YDEP was established in 2003 with the purpose of “granting historically disadvantaged children in the Western Cape access to quality music education and performance experience” (Cape Town Philharmonic Orchestra, 2015a:18).

*The CPO’s overt strategy to focus on talent development through its Outreach & Education Programme [YDEP] speaks to a considered plan to not only declare commitment to transformation but actively engage in the creation of talent and opportunities for young people who occupy the periphery as a result of the apartheid legacy* (Cape Town Philharmonic Orchestra, 2015b:1).

This chapter presents the infrastructure of the CPO management and YDEP activities in greater depth than was done in previous chapters. It will also serve to illustrate how the YDEP fits into the CPO’s strategic plan to achieve transformation and diversity within the orchestra. The information presented in this chapter was retrieved from an unpublished thesis, the CPO website, annual reviews, various issues of the *Concerto* magazine, personal interviews, personal observations and documents obtained from CPO management.

#### 3.2 History of Diversity and Outreach in CPO

In her 2008 thesis *The history of the Cape Town orchestra: 1914–1997*, Ingrid Gollom documents CTPO’s outreach activities between the years of 1927 and the early 1990s. These activities can be divided into two categories:

- Activities that promote the musical development of students
- Activities focussed on diversifying the demographics of the Orchestra as well as its audience.

##### 3.2.1 Scholarships for local students

In 1927 William H Bell, director of the South African College of Music (SACM), hoped that more “talented locally trained musicians” would be employed by the Orchestra (Gollom, 2008:51). Together with the CTPO’s musical director at the time, William Pickerill, and its

previous musical director, Theo Wendt, Bell sourced funding for twelve scholarships for three years of study at the SACM which were awarded to talented students (Gollom, 2008:51).

### **3.2.2 Educational concerts**

In order to increase public awareness of the Orchestra and to educate the public about classical music, educational concerts at schools and factories were arranged – the first of which occurred in 1931 (Gollom, 2008:66). Gollom refers to Orchestra committee minutes which state that these concerts became a point of contention with the Orchestra committee who proposed to cancel all educational concerts due to the increased expenditure they created. After this initial opposition, the committee decided to allow educational concerts to continue as it became clear that the orchestra fulfilled an important role in the community (Gollom, 2008:81).

By 1985 the Orchestra's educational school concerts had grown to include up to fifty schools across the Peninsula (Gollom, 2008:253). By 1991 both primary and secondary schools were included in the educational programme (Gollom, 2008:183).

### **3.2.3 Call for ethnic diversity in the orchestra**

Gollom refers to a 1959 Cape Times article in which City Councillor, H.E Parker, calls for more non-whites to be employed. Parker wanted the few posts not reserved for whites by law, to be made available to members of other ethnic groups (Gollom, 2008:138).

### **3.2.4 Concerts for solely non-white audiences**

Legislation in 1973 allowed for twenty-eight seats in the Cape Town City Hall to be reserved for the coloured community. Twenty-eight seats were available during the week, with slightly more being made available on Sundays (Gollom, 2008:205-206). For this reason the Orchestra decided to put on two special performances solely for the benefit of their coloured and black audience. The first of these performances occurred in “a township area” (Gollom, 2008:205-206). The second was at the Joseph Stone auditorium in Athlone. Gollom refers to the Cape Times and Cape Argus who both described this as a “pioneering venture” and a “significant milestone”, for both the Orchestra and for Cape Town (Gollom, 2008:205-206).

### **3.2.5 Community interaction**

An Outreach programme was created by the Development committee of the Orchestra in 1980. One aim of this plan was to increase the number of concerts being performed outside of the City

Hall in order to draw a wider audience (Gollom, 2008:232). The Orchestra became aware of their role in bridging the divide between different communities, using music. Gollom refers to an Annual report (1991) of the Orchestra which shows how they attempted to do so by performing at events for diverse organisations such as the Cape Town Hebrew Congregation and Nasionale Pers (Naspers) and a concert in support of Soviet Jewry in Israel (Gollom, 2008:283).

### **3.2.6 Outreach programme**

The main aim of the Outreach programme to which Gollom refers in her thesis could be described as community interaction through audience development. This interaction occurred mostly in the form of educational concerts and demonstrations. From 1994 the musicians of the orchestra started utilising their teaching skills in order to “promote a better understanding of music” (Gollom, 2008:291). Thus, the Orchestra initiated various education projects to provide the necessary platform. The “Genesis” project was aimed at identifying and training young individuals in Brass playing (Gollom, 2008:291). The “Music for Youth” project was established at primary schools throughout Cape Town and was sponsored by the Murray and Roberts Trust (Gollom, 2008:291).

### **3.2.7 Cape Town Youth Orchestra**

During the period of 1997-1999, Phillip Swales in the position of CTPO’s Education and Development Manager implemented a three-phase plan which aimed to significantly increase the orchestra’s outreach portfolio. The first of the three phases was the Youth Instrumental Development Programme and was aimed at students who were in “possession of their own instruments; could read music and displayed musical ability” (Swales, 1999:4). These learners played an audition and attended workshops facilitated by CTPO musicians and other Cape Town teachers.

The second phase was the Youth Concert Project which provided youth ensembles from schools or music centres the opportunity to perform in the foyer of the Cape Town City Hall before CTPO concerts (Swales, 1999:4). The third phase of the education and development plan was Cape Town Youth Orchestra was due to take off in 2000 but unfortunately due to the closing of the CTPO did not see fruition. The aim was to work in close co-operation with music centres in the Western Cape as well as tertiary institutions in order to source more experienced young

musicians to join the more advanced learners from the Youth Instrumental Development Programme (Swales, 1999:4).

### 3.3 CPO Management

The CPO management is comprised of ten staff members and one student intern. In order for operations to run smoothly and effectively, staff members assume responsibility for multiple portfolios and roles within the organisation. The CPO office is situated at Artscape, where the CPO rehearses and performs for the ballet and opera companies. CPO's "Symphony season" concerts are held at the Cape Town City Hall.

The CPO management is presented in table 1 (Cape Town Philharmonic Orchestra, n.d.d).

**Table 1 CPO Management**

<b>Title</b>	<b>Position-holder</b>
CEO	Louis Heyneman
Artistic Executive	Sergei Burdukov
General Manager	Ivan Christian
Business Development and Fundraising Executive	Zohra Dawood
Strategic Marketing	Shirley de Kock Gueller
Youth Development and Education Manager	Laurika Steenkamp
Music Librarian	Daniel Neal
Office Administrator	Mary Macgregor-Faw
Assistant General Manager	Paul Chandler
Student Intern	Andrea Esau

In addition, twenty teachers, two conductors, two drivers, two orchestral attendants and one project manager are employed by CPO and work in the various CPO and youth development activities (Steenkamp, 2016).

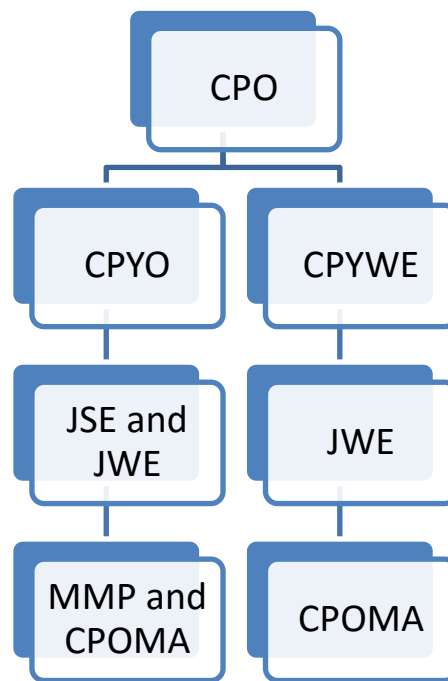
### 3.4 Youth Development and Education Programme (YDEP)

All YDEP activities are provided free of charge to all students. Where necessary, instruments are loaned to students from YDEP's instrument bank.

The YDEP is managed by Laurika Steenkamp and consists of the following programmes:

- Cape Town Philharmonic Youth Orchestra (CPYO)
- Cape Town Philharmonic Youth Wind Ensemble (CPYWE)
- CPO Music Academy (CPOMA)
- Masidlale Music Project (MMP)
- CPO School Concerts
- CPO Mentor Programme (Cape Town Philharmonic Orchestra, 2015d:1-3).

Figure 2 provides a visual representation of the rungs of the YDEP ladder and how each programme ultimately feeds into the next.



**Figure 2 YDEP Ladder**

Each activity will be introduced under the following headings:

- History and background
- Aims
- Infrastructure
- Demographics
- Funding.



In the case of the final heading, “Funding”, it will only be introduced once as the funding for each activity is drawn from the same pool of funding that is specifically allocated to the YDEP.

### **3.5 Cape Town Philharmonic Youth Orchestra (CPYO)**

The CPYO is a youth orchestra which operates at the highest level of the YDEP<sup>8</sup> and is intended to provide its members with experience and training in orchestral playing. This orchestra was the first of the YDEP ensembles to be formed.

#### **3.5.1 History and background**

The CPYO was first and foremost established as a measure to ensure the sustainability of the CPO. After 1994 the nature of arts in South Africa underwent a radical transformation to include more of what was indigenous to South Africa as opposed to only Eurocentric influences (Fredericks, n.d.:1). This also meant that previously disadvantaged population groups were to be given equal opportunities for education, in this case music education specifically.

This became a pre-requisite for funders of arts organisations. The CPO was therefore forced to consider its own contribution to providing greater access to music education to PDIs. At the same time, the Western Cape government stipulated that the orchestra was to put measures in place in order to be more representative of the demographics of the Western Cape (Participant no. 8, 2016).

The CPYO was established as the first stepping stone in achieving these goals set out by CPO’s funders. Brandon Phillips, current CPO Principal Bassoonist and Resident Conductor, was appointed as CPYO’s first conductor. He received coaching and mentorship from famed conductor, Victor Yampolsky. Alex Fokkens was appointed as the next CPYO conductor, after which Brandon Phillips returned to conduct the CPYO in 2012. Phillips is currently the Resident Conductor and Artistic Director of the CPYO.

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<sup>8</sup> The CPYO and CPYWE both occupy the top rungs of the YDEP ladder. These orchestras consist of members who perform at the highest standard in the YDEP.

### 3.5.2 Aims

The CPYO aims:

- to provide its members with first-hand experience of semi-professional orchestral playing
- to provide a source of high quality musicians who represent the ethnic demographics of the Western Cape and are equipped to successfully audition into the CPO
- to provide mentorship to its members by their CPO counterparts.

### 3.5.3 Infrastructure

The CPYO is a sixty piece orchestra whose membership consists of school and university students as well as young, working adults. CPYO's organisational base of operations is Artscape but all rehearsals take place at Rhodes High School in Mowbray.

At the inception of the CPYO, all CPO operations, including CPYO rehearsals were based at Artscape. When YDEP activities expanded to include the CPOMA, Artscape could no longer accommodate the rehearsals of the two youth orchestras in addition to one-on-one instrumental lessons. As a result, CPYO and CPYWE rehearsals as well as the CPOMA were relocated to the Goodhope Seminary High School in Cape Town in 2004. Further expansion of the YDEP resulted in the second relocation of all YDEP programmes to Rhodes High School (RHS), where they are currently still based. RHS has proven to be a prime location as a YDEP base of operations because of its proximity to public transport and the school's support of the work being achieved by the YDEP.

CPYO's performance portfolio is a mixed bag, consisting of curtain-raisers before CPO concerts, annual gala concerts, collaborations with schools or other South African youth orchestras, film appearances, corporate functions and the annual Nederburg "Carols by Candlelight". Their repertoire consists of overtures, arias and movements of symphonies from the Western Classical music canon as well as light music such as South African pop songs. The orchestra is conducted by Brandon Phillips, who also serves as the Artistic Director of the CPYO as well as the Resident Conductor of the CPO. Sectional rehearsals are run by relevant CPO members when needed.

The Junior String Ensemble (JSE) consists of beginner students who lack sufficient experience to play in the CPYO but show promise and commitment. This ensemble is the first stepping stone

on the path to joining the CPYO. This ensemble is conducted by former CPYO member, current CPOMA teacher and regular CPO ad hoc member, Dane Coetzee.

Raised in Steenberg, Cape Town, Coetzee was introduced to music by the New Apostolic Church, where he initially received recorder tuition before advancing to the cello. Coetzee was enrolled as a cello at the Battswood Arts Centre in Grassy Park when the first call for CPYO auditions was placed in local newspapers. After successfully auditioning into the CPYO in 2003, Coetzee became a student at the Beau Soleil Music Centre in Kenilworth, Cape Town. Thereafter he continued to graduate with qualifications in music performance from the University of Cape Town and Stellenbosch University (Participant no. 11, 2015).

Table 2 presents the CPYO management.

**Table 2 CPYO Management**

<b>Title</b>	<b>Position-holder</b>
Youth Development and Education Manager	Laurika Steenkamp
Conductor/Artistic Director	Brandon Phillips
Orchestra Manager	Andrea Esau (CPO intern)
Librarian	Madre Loubser (Stellenbosch University student)
CPO Mentors	47 CPO members
Attendants	Dullah Trout and Lucien Faro
Drivers	Craig Wildeman and Derek Wildeman

The titles of Orchestra Manager and Librarian are held by a CPO intern and Stellenbosch University music student, respectively. They are also active, playing members of the CPYO.

### **3.5.4 Demographics**

This section is described in terms of gender and ethnic groups only. The information is presented in table 3.

**Table 3 CPYO gender and ethnic diversity**

<b>Gender</b>	<b>Percentage of students</b>
Female	53
Male	47
<b>Ethnic group</b>	<b>Percentage of students</b>
Black	12
Coloured	53
White	35

Unfortunately these figures do not include the “Indian/Asian” ethnic group. Table 3 shows that females represent the larger portion (53% versus 47%), in terms of gender distribution in the CPYO. Male representation, however, is only 6% less than that of female members which indicates a reasonably even gender distribution. The ethnic group with the largest representation in the CPYO is coloured and smallest is black.

### 3.5.5 Funding

There appear to be four main categories of sponsorship<sup>9</sup> for the CPO:

- Asset-management companies
- Governmental agencies
- National and international foundations
- Private donors (Cape Town Philharmonic Orchestra, 2015a).

In 2014, the CPO received the bulk of its funding from the public sector. The chairman of the Board of Directors wrote the following in the 2014 Annual review:

*Fundraising for a professional orchestra ... with a lean management team remains a challenge ... Private donors, big and small, are the backbone of our efforts to ensure our sustainability (Cape Town Philharmonic Orchestra, 2015a:4-5).*

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<sup>9</sup> See Appendix 1 for the full list of donors for 2014.

### **3.6 Cape Town Philharmonic Youth Wind Ensemble (CPYWE)**

The CPYWE is a symphonic wind ensemble which operates at the same level as the CPYO. It intends to provide its members with experience and training in a high standard of wind ensemble playing.

#### **3.6.1 History and background**

The CPYWE was established in 2003 as a result of the overwhelming response from woodwind and brass players to the call for CPYO auditions. The structure of a symphony orchestra is such that, depending on the instrument, only 2-4 players per instrument section can be chosen to fill the brass and woodwind positions. Instead of turning away well-trained and enthusiastic members, the CPYWE was created. The symphonic wind band model is well-suited to resolve the problem as each instrument section is larger than those in the symphony orchestra model.

Paul Chandler, current CPO 2<sup>nd</sup> Trumpeter and Assistant General Manager, was appointed as the first conductor of the CPYWE. During his time as conductor of the CPYWE, he received conducting coaching and mentorship from Victor Yampolsky. Sean Kierman, who is known amongst the Cape Town music fraternity as the “Grandfather of Windbands” was appointed as the next CPYWE conductor, where he stayed until his retirement, whereafter Dr Faan Malan was appointed in 2014.

Malan works primarily as a conductor and brass teacher. He was a founding staff member (Head of Brass) at the Hugo Lambrechts Music Centre in Parow, Cape Town. Together with his wife, Kim Malan, he established the Kimberley Academy of Music and the Mayibuye Academy of Music in Galashewe. They have since established “Music Matters” in Cape Town, which offers “services in various aspects of the music industry” (Cape Town Philharmonic Orchestra, n.d.a).

#### **3.6.2 Aims**

The CPYWE aims:

- to provide its members with first-hand experience of semi-professional wind ensemble playing
- to provide a source of high quality musicians who represent the ethnic demographics of the Western Cape and are equipped to successfully audition into the CPO
- to provide mentorship to its members by their CPO counterparts.

### 3.6.3 Infrastructure

This 57 member ensemble consists of school and university students as well as young, working adults. The CPYWE is based on the typical symphonic wind band model. Like the CPYO, the CPYWE rehearses for three hours on Saturdays at Rhodes High School. The Junior Wind Ensemble (JWE) consists of beginner students who lack sufficient experience in order to play in the CPYWE but show promise and commitment. This ensemble is the first stepping stone on the path to joining the CPYWE. Dr Faan Malan currently serves as the Conductor and Artistic Director of the CPYWE and JWE.

Table 4 presents the management team of the CPYWE:

**Table 4 CPYWE Management**

<b>Title</b>	<b>Position-holder</b>
Youth Development and Education Manager	Laurika Steenkamp
Conductor/Artistic Director	Dr Faan Malan
Orchestra Manager and Librarian	Andrea Esau (CPO intern)
Attendants	Dullah Trout and Lucien Faro
Drivers	Craig Wildeman and Derek Wildeman

### 3.6.4 Demographics

Table 5 presents the gender and ethnic diversity of the CPYWE:

**Table 5 CPYWE gender and ethnic diversity**

<b>Gender</b>	<b>Percentage of students</b>
Female	38
Male	62
<b>Ethnic group</b>	<b>Percentage of students</b>
Black	4
Coloured	70
White	26

The information presented in table 5 shows that the CPYWE is comprised of mostly male members. In terms of ethnic diversity, the ethnic group with the most representivity is coloured, with black being the least represented.

### **3.7 CPO Music Academy (CPOMA)**

The CPOMA was born out of CPO's commitment to "intensive training for emerging musicians" (Cape Town Philharmonic Orchestra, 2015d:1). This programme operates at grassroots, intermediate and advanced levels to provide instrumental and theory lessons to a wide variety of communities in the Western Cape.

#### **3.7.1 History and background**

The initial call in 2003 for auditions to join the CPYO was placed in local community newspapers, with the hopes of attracting as broad a pool of players as possible. This, as it transpired, included students who had received little to no instrumental training.

The initial solution to this problem was to provide deserving students with scholarships to receive instrumental lessons from reputable Cape Town teachers. The demand, however, increased to such an extent that the CPO management together with the DEVCOM reconsidered their strategy and instead provided their own, CPO-driven music education platform. Thus, the CPOMA was established (Participant no. 8).

#### **3.7.2 Aims**

The CPOMA aims to provide:

- access to music education to historically disadvantaged students whose access is otherwise limited
- a source of high quality musicians who are equipped to successfully audition into the CPYO, CPYWE and eventually the CPO.

#### **3.7.3 Infrastructure**

The CPOMA consists of 177 students who travel to Rhodes High School in Mowbray for instrumental and theory lessons on Saturday mornings during the school term. Five separate departments constitute the CPOMA:

- Brass
- Percussion
- Strings

- Woodwinds
- Theory.

Each department is managed by a Head of Department. Sixteen teachers and one administrator are presently employed at CPOMA. Of the sixteen teachers, 25% are full-time or ad hoc members of the CPO. Of the staff 38% are former members of the CPYO or CPYWE and 31% are currently members of the CPYO or CPYWE.

Students travel to the CPOMA by a variety of methods:

- They are delivered by parents
- They use public transport
- They are fetched and delivered by CPO-operated transport from the townships and from Stellenbosch.

### 3.7.4 Demographics

The gender and ethnic demographics of the MMP learners are presented in table 6.

Table 6 CPOMA gender and ethnic diversity

Gender	Percentage of students
Female	50
Male	50
Ethnic group	Percentage of students
Black	2.7
Coloured	96.7
White	0.6

The gender diversity is evenly distributed, while the ethnic diversity shows that the large majority of the CPOMA learners are coloured.

### 3.8 Masidlale Music Project (MMP)

The MMP is a grassroots level programme which provides access to music education in communities in the Western Cape where South Africa's history of marginality has made it difficult or impossible to obtain quality or consistent music education.



### **3.8.1 History and background**

The MMP was established in 2009 by former Youth Development and Education Manager, Henriette Weber. Prior to her appointment at CPO Weber worked as a music teacher, focussing on development at grassroots level in previously disadvantaged areas of the Western Cape. (ClassicSA, 2010). Weber held the position of Western Cape Regional Manager of the Field Band Foundation before taking on her position at CPO, which she held until 2008 (Participant no. 8, 2016).

A lack of young violinists of colour was observed during the audition process of the CPYO in 2003, which prompted the establishment of the MMP. Together with violin teacher Maria Botha and trainee teachers selected from the CPYO, the MMP was established and initially operated from schools in Gugulethu, Khayelitsha and Nyanga. Satellite campuses in Atlantis and Mamre were later added to the MMP. The model of teaching at these campuses, however, presented challenges including unsuitable teaching venues and calling learners out of class during school hours, which served as hindrances to the students' progress. In 2015 the decision was taken to cease operating from the satellite campuses and to operate from Artscape instead. The satellite campus in Mamre, however, did not relocate as the challenges which led to the move out of the townships were not experienced. These challenges are discussed in further detail in section 4.3.1.4.

From its initial objective of developing young, historically disadvantaged violinists, the MMP has been expanded to include recorder tuition. A donation of brass instruments from the German virtuoso quintet Harmonic Brass has facilitated the addition of brass tuition to the MMP's portfolio. In addition to its core function of providing greater access to music education, teacher training has become one of the factors with which the MMP draws its identity most strongly. In the past, trainee teachers obtained training in the Suzuki method. In addition to this they attend shorter teacher training courses and are mentored and advised by two specialised teachers during their daily teaching for the MMP.

### **3.8.2 Aims**

The MMP aims to:

- provide access to quality and consistent music education in historically disadvantaged communities

- provide access to music education which is presented in the mother tongue of the learner
- provide a source of high quality musicians who are equipped to successfully audition into the CPYO, CPYWE and eventually the CPO
- provide trainee teachers with skills to become economically empowered individuals.

### 3.8.3 Infrastructure

The MMP currently operates from Artscape, Monday to Friday from 14:00–18:00. Students from eight schools in Gugulethu, Khayelitsha, Langa and Nyanga are bussed to Artscape for violin, ensemble and theory lessons. Two satellite campuses operate in Atlantis and Mamre. Presently the MMP has 105 students. Of these students, 42 are new intakes who joined the MMP from 1 August 2016. These students were recruited for the MMP by a parent of a current MMP learner. They attend pre-schools and primary schools in Khayelitsha and range in age from 2–11 years old. Table 7 presents the staff of the MMP:

**Table 7 MMP Staff**

<b>Title</b>	<b>Position-holder</b>
Youth Development and Education Manager	Laurika Steenkamp
Project Manager	Ash-lee Louwskierter
Trainee Teachers	Noluvuyo Nteta, Siyathemba Nteta and Tembisa Ntshongontsi
Specialised Teachers	Michele Williams and Odile Lesch
Drivers	Craig Wildeman and Derek Wildeman

### 3.8.4 Demographics

Table 8 presents the gender and ethnic diversity of the MMP:

**Table 8 MMP gender and ethnic diversity**

<b>Gender</b>	<b>Percentage of students</b>
Female	52
Male	48
<b>Ethnic group</b>	<b>Percentage of students</b>
Black	77
Coloured	23
White	0

The gender distribution of the MMP shows a 4% difference in representation, with female learners in the majority. Only two ethnic groups are represented, black and coloured. Black students represent the largest ethnic group by a significant margin of 54%.

## 3.9 CPO School Concerts

The CPO allocates eight weeks per annum to the presentation of concerts at schools in the Western Cape. These concerts are presented in a light-hearted fashion in order to introduce the orchestra and classical music in a fun and enjoyable manner.

### 3.9.1 History and background

CPO's history of presenting school concerts stretches as far back as 1931, where performances were held in schools and factories. The practice of presenting school concerts has continued in every manifestation of Cape Town's orchestra, including the present CPO (Gollom, 2008).

### 3.9.2 Aims

The aims of the CPO School Concerts are to:

- expose as many learners as it is possible to the orchestra and classical music
- develop future audiences through greater exposure to the orchestra and classical music
- seek out emerging talent amongst interested students.

### 3.9.3 Infrastructure

In 2015, 22 000 learners were reached through school outreach concerts. These concerts are presented by the full CPO and are conducted by Resident Conductor Brandon Phillips. In order to reach as many schools as possible, Steenkamp devised a strategy to “twin under-resourced schools with more affluent ones as a process of cross subsidy with each sharing and learning from the other” (Cape Town Philharmonic Orchestra, 2015d:2).

### 3.9.4 Demographics

The CPO played at least 22 school concerts in 2015. These schools were located in a combination of both affluent and underprivileged areas. More concerts were held in more privileged areas because the schools in those areas were more likely to have a school hall in which the orchestra could perform. In these cases, the host school was obliged to invite a less privileged school to attend the concert. Concerts were held in both the northern and southern suburbs of the peninsula and extended as far as Gansbaai and De Doorns.

## 3.10 CPO Mentor Programme (CPOMP)

Although this section is intended for the description of CPO’s Mentor Programme which involves the pairing of CPYO members with their CPO counterparts, “mentorship” as a concept is worth discussing at this point. The reason for doing so is because an aspect of mentorship exists in every YDEP activity barring one (CPO school concerts).

In an undated paper Pete Jugmohan defines mentoring as follows:

*Mentoring is increasingly seen as an effective way of helping people develop in their professional careers. Mentoring has also been described as the support, assistance, advocacy or guidance given by one person to another in order to achieve an objective over a period of time. It also provides a process that allows leaders to initiate productive relationships, identify and concerns, determine effective responses to resistance and empower others through collaborative learning (Jugmohan, n.d.:2).*

Four basic mentorship relationships exist within the YDEP:

- CPO member and CPYO/CPYWE member
- Specialised teacher and trainee teacher
- Senior CPO management and less experienced CPO management
- Senior or former YDEP members and younger or current YDEP members.

These mentorship relationships, in addition to education and music-making, assist the YDEP in realising its goals of transformation and economic empowerment.

### **3.11 Conclusion**

This chapter traced the history of outreach and youth development activities of the former CTPO from 1927-2000 and then presented each YDEP activity in detail, as it currently stands. Between 1927 and 1997 the CTPO's main focus, in terms of outreach, was audience development and financial aid for deserving young music students. Thereafter, with the policies and funding structures put into place to see transformation and youth development activities taking the fore, a more hands-on approach, to create its own pool of young, diverse musicians, was implemented in order to transform and diversify the CTPO. When the CPO was established in 2000, transformation efforts resumed in 2003, with the launch of the CPYO and CPYWE, which eventually came to represent only a fraction of the YDEP as it stands today. The focus of YDEP's activities included orchestral training, instrumental tuition, grassroots development, audience development and conductor training.

## CHAPTER 4

### ANALYSIS OF DATA

#### 4.1 Introduction

This chapter presents the data collected by means of the various data collection methods explained in section 1.6. Data was extracted from interview transcripts, observational notes, questionnaires and existing documents such as annual reports and the *Concerto* magazine. By following the data analysis procedures explained in section 1.6.3, all data was organised into categories which reflected the core of the research questions posed in section 1.2. A central and pressing theme emerged for which a fourth category was created, viz. “Challenges”.

#### 4.2 Narrative summaries

Once it had been established that a fourth category relating to “challenges” was necessary, the codes pertaining to this category were analysed and placed into six subcategories, namely training, throughput, funding, transformation, synergy and social skills. Once created, these challenges were then re-absorbed into the above mentioned categories which were based on the research questions.

The second phase of data analysis was to construct narrative summaries. Maxwell (2013) writes about the data analysing processes as described by Barbara Miller for her research project which studied adolescent friendships. Miller describes how the process of coding and the creation of matrices resulted in the loss of the narrative quality of the data “and its implications for understanding their relationships” (Maxwell, 2013:114). In order to resolve these limitations associated with the use of coding and matrices, Miller constructed narrative summaries.

*These summaries were narrative in that they seek to preserve the context and story of the relationship, yet they are summaries since they are my analytic abridgements of the narratives heard* (Maxwell, 2013:114).

The narrative summaries relied heavily on direct quotations and required the data to be reorganised in a manner that Miller felt provided an accurate description of the “friendship narrative” (Maxwell, 2013:114).

### 4.3 Transformation and diversity in the CPO

This section discusses responses which pertain to the CPO's aim of achieving transformation and diversity within its ranks, through the initiatives of the YDEP. The initial coding process resulted in the identification of codes which were then placed into the categories of transformation, diversity, accessibility, education, capacity building, personal mission, sustainability, social justice and audience development.

#### 4.3.1 Transformation and diversity

The term “transform” can be defined as “to change so as to make better or more attractive” (Collins concise dictionary and thesaurus, 2003, s.v. ‘transform’). Following this, for the purpose of this study the term “transformation” will be defined as the process of changing something in order to make it better. In this case, the phenomenon to be made better is the diversity profile of the CPO, which strives to more accurately reflect the demographics of the Western Cape.

##### 4.3.1.1 Transformation

In the CPO's annual review for the period of 2009, under the section entitled “Ethnic and Gender Diversity”, it states that the “... CPO embarked on the fast tracking and training of musicians from all communities of the Western Cape to rectify the imbalances of the past” (Cape Town Philharmonic Orchestra, 2010). These imbalances most likely refer to the denial of access to equal education and certain professions for the non-white population of South Africa during Apartheid. Current CPO Board member Ronnie Samaai writes in *A century of symphony: The story of Cape Town's orchestra* of the challenges he faced as a violinist of colour in Cape Town. “Listening to a live orchestra for the first time lit a fire of burning desire in me to become an orchestral player. Even if my standard was acceptable, I had the ‘wrong’ pigmentation” (Samaai, 2014:149).

The YDEP was established in 2003 as part of a transformation plan which undertook to see YDEP members performing in the CPO by 2011. Participant no. 10 stated that 2011 marked the year of CPO's USA tour, where fifteen former YDEP members were selected to join the 65-piece CPO on tour. In a 2010 online article by Lee Labuschagne, Heyneman expressed the view that the opportunity provided the young musicians with professional orchestral experience and exposure.

These YDEP members were in the process of completing their tertiary studies at the time of the tour. Although the musicians did not appear as full-time CPO members, their presence in the orchestra and ability to perform on par with the professional musicians indicated that the YDEP, together with the students' own tertiary institutions were training young musicians of a sufficiently high calibre. One of the development musicians who toured with the CPO won the position of second trombone in the CPO later in 2011. It was observed that at least 47% of these development musicians were employed as regular ad hoc members of the CPO thereafter. Participant no. 2 expressed his desire to see more of CPO's patrons taking ownership of the CPO and doing so with pride. He felt that by diversifying the orchestra, the audience would in turn be diversified too.

Participant no. 3 explained that “throughput” was a big concern within his work. As the MMP Project manager, it was necessary to ensure that particularly talented learners were fast-tracked through the YDEP system, so that they were equipped to study music and eventually audition successfully into the CPO. A challenge related to the throughput of PDIs was written about in Jesse Rosen's 2016 article, *How can orchestras become more diverse?* The author quoted Michael Morgan as saying that the challenge he has encountered with regards to throughput is getting previously disadvantaged learners to stay with music once they have been given the opportunity. In the same article, Judy Dines suggests a possible reason for this phenomenon as being due to a lack of similar looking role models. “They're not seeing people who look like them and they're not getting the idea that this is something they can do for a living” (Dines in Rosen, 2016:26). This statement rings true when one considers the ethnic diversity of the CPO itself, this will however only be discussed in section 4.3.1.2 under the heading of “Diversity”. Figure 3 presents the ethnicity of the YDEP teachers.

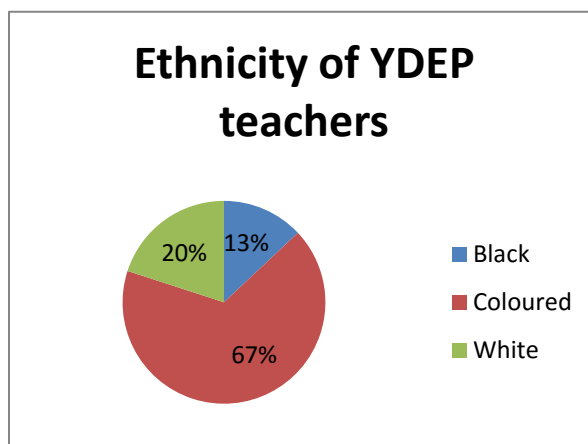


Figure 3 Ethnicity of YDEP teachers



At the time of the study, the YDEP had thirty teachers in its employ. Of those, 13% were black, 20% were white and 67% were coloured. These numbers paint an encouraging picture despite the fact that for the ethnic demographics to be more accurately reflected in terms that of the Western Cape, black staff would represent the majority, followed by coloured as the second largest group and white as the smallest. It is encouraging, however, that the majority of the YDEP staff is non-white which in itself reflects an aspect of the Western Cape's ethnic demographic.

When asked whether the efforts of the YDEP to transform and diversify were successful or not, 38% of the interviewees responded that the CPO has yet to show significant transformation and diversity but that "YDEP is laying the groundwork" for the process to take place. By saying that, they acknowledged the years of dedication to music lessons and issues of class and social deprivation discussed below, in section 4.3.1.4, which contribute to the lengthiness of the process. The fact that the process had already begun was a positive indicator to these participants that the CPO would, in future, be representative of the demographics of the Western Cape.

Three participants felt that, in order for transformation and diversity to be successfully implemented in the CPO, it was important that the process should occur on the basis of merit alone instead of as a result of affirmative action. Participant no. 4, a full-time CPO member, felt that for the sake of fairness and camaraderie within the CPO, the standard of the orchestra's performance should not suffer as a result of the transformation and diversification process. He felt that it "[shouldn't] become a racial thing ... we are all human beings and we all make music" (Participant no. 4, 2016). The 2011 National Development Plan states that:

*In 2030, South Africans will be more conscious of the things they have in common than their differences. Their lived experiences will progressively undermine and cut across the divisions of race, gender, space and class. The nation will be more accepting of peoples' multiple identities* (Republic of South Africa, 2011:460).

In her 2014 article Schweitzer refers to a case involving the Detroit Symphony Orchestra (DSO) in 1989, where state funding was withheld until the orchestra took steps to more accurately reflect the racial demographics of Detroit (more than 60% black). The DSO responded by abandoning "its rigorous audition process to expedite the hiring" (Schweitzer, 2014:49). This frustrated the existing and newly-appointed minority musicians who were concerned about being criticised by their non-minority colleagues for receiving "special privileges instead of [being] respected for their abilities" (Schweitzer, 2014:49).

#### 4.3.1.2 Diversity

Upon inspection of the “CEO review” of CPO’s annual reviews from 2009–2014<sup>10</sup> it was found that CPO’s diversity profile was distinguished by the categories of gender and ethnic diversity only. During the data collection process the issue of gender diversity was not broached by any of the participants whilst referring to the subject of diversity. The reason for this exclusion may be attributed to the fact that the gender representation amongst full-time CPO musicians was extremely close to being evenly distributed. The figures for the ethnic and gender diversity in the CPO are presented in figures 4 and 5.

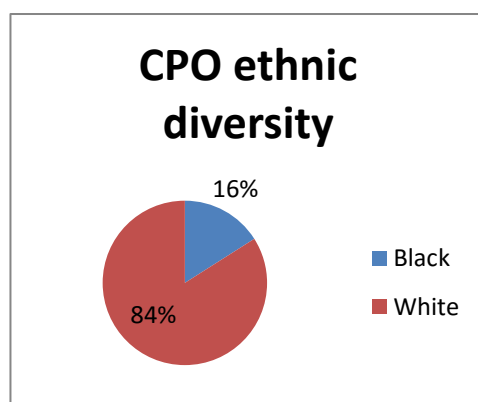


Figure 4 CPO ethnic diversity

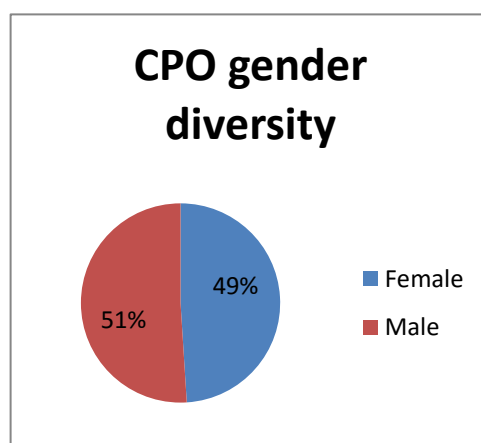


Figure 5 CPO gender diversity

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<sup>10</sup> The annual review for 2012 is not included in this analysis due to its lack of availability.

Figure 4 shows that the majority of the CPO, by a margin of 68%, is comprised of predominantly white musicians. Figure 5 indicates that the gender diversity in the CPO is nearly evenly distributed, with male members representing 51% of the orchestra. The fact that there was only a 2% difference between the two figures in gender diversity, as opposed to the 68% difference in ethnic diversity, suggests that the latter posed the biggest challenge and so was paid more attention. As such, the use of the term “diversity” from this point on will be limited to issues of ethnic diversity only.

While commenting on the ethnic diversity of the YDEP, Participant no. 1 said that the demographics in terms of ethnicity pointed toward more coloured members than any other race. She attributed this to the demographics of the Western Cape which show that coloured people are represented as the second largest ethnic group (see section 2.9). Participant no. 5 agreed with this assessment and said that the YDEP does not represent the ethnic demographics of the Western Cape. He continued by saying that he believed this occurrence was not “through Management’s doing” (Participant no. 5, 2016). He explained that white learners were most likely in a position to pay for music lessons at school, with a private teacher or through a music centre. He could not comment on the reason for the low representivity amongst black learners and said that the large coloured population in the Western Cape contributed to the high representivity of coloured learners in the YDEP. The ethnic and gender diversity of the YDEP learners are presented in figures 6 and 7.

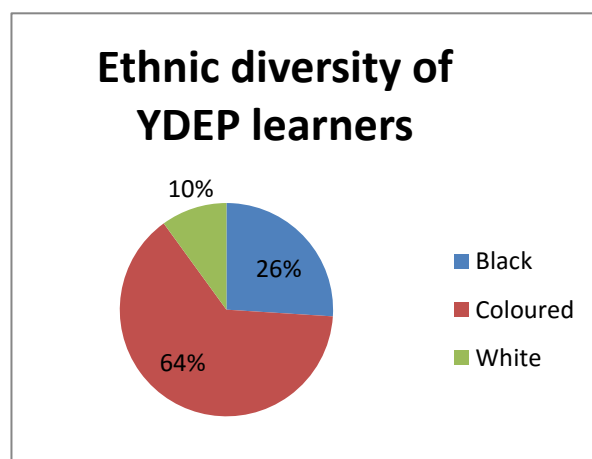
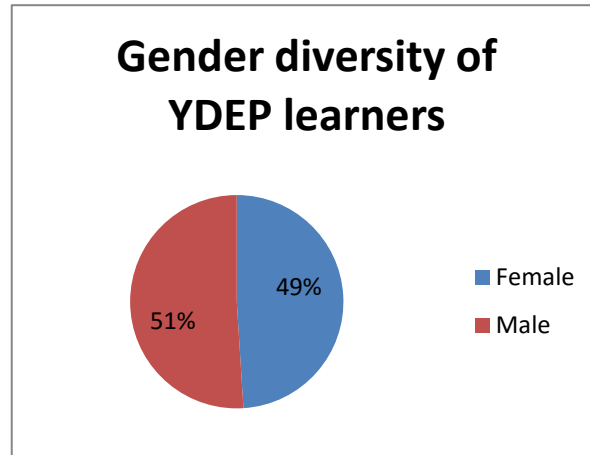


Figure 6 Ethnic diversity of YDEP learners



**Figure 7 Gender diversity of YDEP learners**

Figure 6 indicates that the majority of the YDEP learners are coloured while the minority are white and black, with black representing the smallest portion. Figure 7 indicates that the figures for gender diversity amongst the YDEP learners were exactly the same as those presented in figure 5, which indicated the gender diversity amongst the CPO musicians.

In order for the CPO to undergo transformation in a focussed manner, Participant no. 2 said that the CPO would strive to populate itself with only South African musicians. In doing so, the CPO's chances of achieving their goal of more accurately representing the demographics of the Western Cape are significantly increased. After conducting the interview with this participant, two vacant, full-time orchestral positions were advertised on the CPO's website as being "... for a South African candidate only" (Cape Town Philharmonic Orchestra, n.d.b). This serves as an indication that the CPO is invested in their commitment to transform.

In *A century of symphony: The story of Cape Town's orchestra*, the current principal trumpet player in the CPO, Dave Thompson, wrote that when he joined the former CTSO in the 1980s, he joined "what was then an almost all-American brass section" (Thompson, 2014:146). He continued to say that today (2014), CPO boasts an almost entirely South African brass section (Thompson, 2014:146). Another manner in which the CPO is proving its commitment to diversity is by hiring YDEP members as ad hoc CPO members for concerts with lighter programmes which are easier for YDEP members to play. Together, this indicates progress in the direction of CPO's commitment to diversifying the orchestra by employing South African musicians only.

#### 4.3.1.3 Accessibility

The Revised White Paper of ACH (2013) stresses the importance of accessibility as a reliable means of ensuring that transformation takes place within the ACH sector. It states that equitable access to ACH activities will be achieved by targeting PDIs in “rural and urban communities”, offering ACH activities in local, community settings, including people with disabilities and building “indigenous forms of ACH expression” (Republic of South Africa, 2013:39).

Criteria to monitor and evaluate transformation are suggested in the Revised White Paper and those that are relevant to this study are:

- Increased availability of ACH infrastructure
- Increased audience development and consumption of ACH
- ACH being chosen as important career options for social and economic development
- ACH talent being identified, nurtured and developed from the youngest possible age as a norm
- Artists involved in community development work
- Implementation of projects which are focussed on arts, socio-economic growth and youth development
- Implementation of community based and legacy heritage projects
- ACH introduced into the school curriculum (Republic of South Africa, 2013:39).

Accessibility is referred to multiple times throughout this chapter. In this instance “accessibility” is directly linked to transformation. The term “accessible” can be defined as “easy to approach, enter, or use” (Collins concise dictionary and thesaurus, 2003, s.v. ‘accessible’). It follows then, that “accessibility” describes how easy or difficult it is “to approach, enter, or use” (Collins concise dictionary and thesaurus, 2003, s.v. ‘accessible’). This section discusses accessibility in two contexts:

##### 1. The accessibility of the CPO to its audience

While speaking on the topic of the accessibility of the CPO, Participant no. 6 referred to the CPO’s vision statement as being “An orchestra for all seasons” which she felt communicated its intention of inclusivity. “When you hear that, something will come to mind. If your mother hears that, something different ... who owns that? Everyone” (Participant no. 6, 2015).

Participant no. 10 felt very strongly that the CPO had a responsibility to create a connection between the orchestra and the communities it serves. By doing so, the orchestra becomes relevant, where it might not have been before. She explained that when the City Hall was closed to people of colour as a result of the 1953 “Separate Amenities Act” and the subsequent forced removals, their black, coloured and indian/asian patrons lost the opportunity to engage with Cape Town’s orchestra. When access was once again granted to these patrons, too much time had elapsed and those who might have attended orchestra concerts no longer had any connection to faces of musicians in the orchestra at the time. The chances are strong, however, that they might return to the City Hall, or other concert venues in Cape Town, to watch their grandchildren perform in the CPYO or CPYWE.

The 2013 Revised White Paper on ACH stated that during Apartheid, state-funded cultural institutions were mainly located in white areas. With the forced removal of non-whites, their proximity to most ACH institutions was too great to facilitate ease of access. “The education system of blacks did not offer arts education and there were limited job opportunities, in the Cultural and Creative Industries for black people” (Republic of South Africa, 2013:10).

By providing access to music education for young, historically disadvantaged learners, the YDEP is once again forging a connection with patrons lost as a result of social injustice.

## **2. The accessibility of opportunity and education through the YDEP**

Participant no. 1 explained one aspect of the importance of accessibility specifically with reference to providing access to opportunity for those to whom it had previously been denied. She said that in order for more musicians of colour to be employed by the CPO, the YDEP’s responsibility was to ensure that their members could enter auditions on a level playing field.

This means that more musicians of colour need to be exposed to the same opportunities and level of instruction as those of their more privileged counterparts. Cuyler in his 2013 article quotes former U.S President Johnson’s commencement speech given in 1965:

*You do not take a person who, for years, has been hobbled by chains and liberate him, bring him up to the starting line of a race and say, “you are free to compete with all the others,” and still justly believe that you have been completely fair. We seek not just equality as a right and a theory, but equality as a fact and equality as a result (Cuyler, 2013:2).*

While speaking about the number of semi-professional to professional string players of colour in Cape Town, Participant no. 11 expressed the opinion that he could “... only think of ten brilliant string players of colour in Cape Town ... more people of colour need to get exposed”. In an article entitled “Forward Steps” written by Steven Brown, for the Spring 2016 edition of the *Symphony* magazine of the League of American Orchestras, Brown interviews Peter Landgren, Dean of the Cincinnati College-Conservatory. Landgren speaks about the importance of providing access to education at the grassroots level by referring to the “Pipeline”.

*You can't have a diverse group of high school seniors auditioning for college – or college seniors auditioning for graduate school if they haven't started, like everyone else in the arts, before they're ten-years old (Landgren in Brown, 2016:25).*

Although the CPO is not in a position to provide all YDEP members with jobs, Participant no. 5 felt that the YDEP was doing sufficient to ensure that learners were provided access to the opportunity to learn (Participant no. 5, 2016). Another way that the YDEP provides its members with access to learning opportunities is through the allocation of bursaries to attend courses such as the SANYO course and the Stellenbosch International Chamber Music Festival (SICMF) (Participant no. 11, 2015). The YDEP has also provided bursaries to its older students in order to cover fees at music centres or universities. This was the case with Participant no.11, when the CPO granted him a bursary which covered his tuition at the Beau Soleil Music Centre (Participant no.11, 2015). Participant no. 12 said that the CPYO was accessible to learners because of the learning environment which was safe and encouraging. He felt that was “what a youth orchestra should be” (Participant no. 12, 2016).

The management of YDEP has faced a challenge which specifically concerns the CPOMA – that of determining the basis upon which learners are considered to be “disadvantaged”. In the section entitled “Community Connections” in the CPO’s 2014 Annual Review, it states that the YDEP has served “historically disadvantaged” learners since 2003. The consequence of being historically disadvantaged could result in the following two categories of CPOMA learners:

- Learners who are financially disadvantaged
- Learners who have no access to music education in their local community.

The management of the CPOMA have found, however, that a significant portion of their students do not fit into the above mentioned categories and come from families who could afford to pay for music lessons but instead benefit from the free tuition offered by CPOMA. The implication of

this is that resources which could be utilised solely in service of the financially disadvantaged are instead being redirected towards learners who are financially secure. YDEP management have yet to find a viable solution to this challenge (Participants no. 1 and 5, 2016).

#### 4.3.1.4 Education

This category emerged in response to questions and discussions pertaining to general challenges encountered in the workplace and the success of the YDEP in fulfilling its aim of implementing transformation and diversity in the CPO. Participant no. 2 stated that in addition to CPO's core function which is "... to serve Ballet, Opera, [and] symphony concerts ...", the CPO has a responsibility to contribute to education and the transferring of skills. This has afforded the CPO the opportunity to develop human resources, provide access to education, create career paths, economically empower, train student teachers, create a pathway for young learners into the CPO and gain a realistic insight into the music industry (Participant no. 1, 2015-2016). In order to achieve these aims successfully, the YDEP is largely dependent on building relationships with parents.

##### 1. Parental support

Participant no. 2, a member of the CPO management, stated the following:

*If you have a good instrument, if your parents are behind you, if you work hard, if you're talented, if you practise every day ... if you tick off all those boxes, then in ten to fifteen years you get a professional* (Participant no. 2, 2015).

This sentiment was echoed by Participant no. 9. In essence, the above quotation suggests that the path toward becoming a professional musician is a long one which requires constant effort and focus as well as the correct tools and support. When one or more of these elements is removed from the equation, the process is retarded.

Participant no. 3 thought that the solution to gaining support and commitment from MMP parents, specifically, would be to demonstrate consistency and show that "...we [are] not just here to do outreach" (Participant no. 3, 2015), but rather to invest in our learners.

Gillian Clements in her 2006 article *String training programs for underrepresented youth in American orchestras: Success factors in a metropolitan youth orchestra* identifies parental involvement as a key factor for success in youth string training programmes. During the course of the research she reports on, Clements discovered that the management had previously



encountered serious challenges as a result of the lack of parental involvement. As a result, management enforced the following rules:

- Children must be driven to their weekly lesson, group classes and orchestral rehearsals
- Parents are required to help carry delicate instruments to and from rehearsals
- Parental attendance at parent meeting and concerts is obligatory (Clements, 2006:59).

In her 2008 article Day quotes David Lammy, the former Culture Minister of the United Kingdom, who explains that this issue is not only limited to racial boundaries but expands to include issues of “class and social deprivation” (Lammy in Day, 2008).

*The problem is that the model of taking your instrument home and practising every day for an hour doesn't apply to inner city environments; it doesn't apply to a lot of communities, it's not just black communities.*

This can be adapted to a township or similar situation in South Africa. Practising in a one-bedroom house or shack which is shared by siblings and often a whole extended family, without the support of parents, may be unusual and challenging to all involved. Participant no. 1, when referring to the MMP, was of the opinion that this was particularly challenging in that “your view to classical music from the black community is entirely different because they must first deal with the fact that it’s white people’s music” (Participant no. 1, 2016).

*For parents to encourage the level of dedication required to reach the top echelons of orchestral performance, they must first be familiar with a classical music tradition that is rooted in a white, Christian historical context (Lammy in Day, 2008).*

Participant no. 14 expressed that she had developed a good relationship with a few of her learners’ mothers. She felt that these mothers provided the support that their children needed, in terms of practising at home and keeping track of their progress.

Participant no. 16, a trainee teacher in the MMP, mentioned that “time constraints” was a challenge that she faced. In order to ensure that all of her students received violin lessons, she would have to take them in groups of two. This would not cause immediate problems: however, one student would inevitably progress faster than the other, who would then affect the progress of the more advanced student. The researcher has observed a similar challenge, this time concerning the lack of teaching space in the MMP. During the three hours of teaching on a given weekday, music theory classes, violin lessons and ensemble lessons would take place. With only two venues available for use, no matter how many teachers were available to teach, only one teacher

would be able to teach violin at a time. This did not affect theory classes because they were taught as a group class in the other venue.

Ensuring that all MMP learners were taught music theory proved to be another challenge. The reason for this was that when the MMP was established, no music theory teaching took place. This posed a problem in that in order for the MMP to serve its function within the YDEP of granting its learners eventual access to the CPYO and CPO, these learners are required to become proficient at reading music. Although the addition of music theory classes was a positive decision, the MMP teacher in question observed that the general progress of the MMP learners had slowed in order to accommodate the new aspect of learning.

## **2. Teaching environment**

As mentioned in section 3.8, the MMP was originally based at schools in Atlantis, Gugulethu, Khayelitsha, Langa, Mamre and Nyanga which served as satellite campuses. This section will discuss the subsequent relocation of the MMP from these satellite campuses to Artscape.

The main concern expressed by two participants with regard to this relocation was the footprint of the MMP, which they felt was diminished as a result of the relocation. Participant no. 15 said that the MMP learners no longer walked around their communities with their violins. She also made the observation that the learners were no longer being asked to play at local birthday parties or gatherings, which was a regular occurrence in the past.

The concern expressed by these two participants also stems from the fact that the erstwhile satellite campuses no longer experience music-making in their classrooms or at school assemblies. As a result, both the visual and audio reminders of the MMP's presence in the townships have disappeared. On the positive side, however, these participants found that the relocation had turned the MMP into an "official" music school in the minds of the learners. As a result, their commitment and progress showed signs of improvement after the relocation.

A second concern was raised by the same two participants regarding the support of school teachers at the various satellite campuses, prior to the MMP's relocation. During this period, the MMP operated in school hours which meant that the learners were required to be excused from class in order to attend their violin lessons. Despite prior arrangement with the relevant teachers, MMP staff occasionally encountered resistance to allowing students out of class. The relocation

of the MMP was accompanied by a change of its operating hours from during school hours to after school hours, which resolved the challenge described above.

Participant no. 2 expressed that by operating from Artscape, the MMP was granted access to resources such as internet, photocopying facilities and perhaps most importantly, dedicated MMP teaching venues. These venues were always clean and were located in a quiet, focussed environment which encouraged productive learning.

The MMP satellite campus situated in Mamre did not relocate due to the fact that it operated outside of school hours in a school where sufficient teaching venues were at the disposal of the MMP. Additionally, the Mamre satellite campus consisted of approximately thirty learners and the transporting of such a large number of learners would have come at a high financial cost to the CPO. This, in addition to the satisfactory nature of the teaching facilities available to the Mamre campus, resulted in its continued operation there.

### **3. Teacher training**

Participant no. 1 stated that “first you have to develop your student teachers before you can get your kids to a level ... It would be ten times easier if you had qualified teachers ...” (Participant no. 1, 2015). Two participants confirmed that, in the beginning, their lack of music education training was a challenge when faced with the reality of having to teach the student in front of them (Participants no. 14 and 15, 2015). Participant no. 14 referred specifically to the period before they had received teacher training and the feelings of fear associated with having to teach without any teaching experience.

When the MMP was established, the CPO provided sponsorship for its trainee teachers to obtain Suzuki teacher training, level 1 (Participant no. 14, 2015). This participant also mentioned that the CPO management had sent them to various music education workshops since then. In addition to this, the knowledge gleaned from the specialist teachers in the MMP helped her to “... know what to do next time ...” and to “correct my[self] mistakes that I did as an inexperienced teacher” (Participant no. 14, 2015). She felt that the management had provided her with the support she felt she needed in order to develop as a teacher.

Another participant stated that despite the training she had received, she was challenged by the fact that her training thus far had not included teaching techniques which were applicable to teenagers undergoing puberty (Participant no. 14, 2015).

A trainee teacher in the MMP stressed the fact that a shortage of instruments (violins), especially in the bigger sizes, was hampering the older students' progress. This was also observed by the researcher who noticed that many of the senior, high school students were playing on violins which were at least one size too small. The researcher observed that a possible contributing factor for the instrument shortage could be that a number of instruments were in need of repairs and so were not in use at the time. Another contributing factor could be the theft of instruments in the townships.

#### **4.3.1.5 Capacity building**

The Online business dictionary defines “capacity building” as “The planned development of (or increase in) knowledge ... management, skills, and other capabilities of an organization through acquisition, incentives, technology and/or training” (Online business dictionary, 2016, s.v. ‘capacity building’). Participant no. 10 spoke of her admiration for the manner in which CPO’s Youth development and education manager builds relationships with certain YDEP members by providing them with access to knowledge and acquiring of skills in a given field.

*... if you build good relationships you can get a lot done... you can do a lot with good intent... without an awful amount of money... If you are genuinely teaching something that is of value to them and if they can see that this... is going to be of value down the line, they'll do it for nothing, so [that] they can have the experience but it has to be valuable and it mustn't be demeaning (Participant no. 10).*

Participant no. 3 stated that the main challenges he faced were the acquiring of management and social skills but that he drew heavily on the experience and mentorship of his more senior colleagues.

#### **4.3.1.6 Personal mission**

The researcher’s initial interview script did not include any enquiries into the interviewees’ personal missions. However, after conducting the first half of the interviews, the researcher noticed a trend in which the interviewees shared their own personal missions which drive their work. This information was shared voluntarily and unprompted. For this reason, the researcher made the decision to specifically inquire about the personal missions of the remaining interviewees.

During the process of analysing the codes which came up in this section, it became clear that, for the most part, the different categories of participants showed an affinity to commit to personal missions of similar natures. For this reason the codes will be organised under the sub-sections “Management” and “Teachers and former members” and are presented in table 9.

**Table 9 Personal missions**

<b>Management</b>	<b>Teachers and former YDEP members</b>
Contribute towards social cohesion	Contribute towards community development (especially within own community)
Cultivate professional orchestral musicians	Create a good musical product
Diversity in musical offerings (Indian classical music)	Economic empowerment
Preservation of classical music	Education
Ensure that YDEP members enter the professional music world on a level playing field	Mentorship
Redress the damages caused by Apartheid	Ministry
Contribute to a sustainable classical music industry	Motivate audience and learners
Throughput.	Become a world-class orchestral musician
(-)	Youth development.

#### **4.3.1.7 Sustainability**

The issue of sustainability, as is the case with many arts organisations, is a main concern for the CPO board of directors and management. Participant no. 2 explained that in order for the orchestra to continue to exist, a new business plan for a streamlined orchestra was to be adopted by the newly formed CPO in 2000. Ton Vosloo, in his short 2014 piece, *Resuscitating a sunken orchestra*, written for CPO’s centenary book, described the process undergone by the board of directors together with the CPO management in order to secure the CPO’s future. Writing as the Chairman of the CPO board of directors at the time, Vosloo outlined the basic principles which were adopted:

1. Generate capital
2. Exercise financial discipline
3. Build up trust with patrons of serious music (Vosloo, 2014:136).

Participant no. 6 explained that funders are particularly interested in ventures which resolve to contribute to youth development, transformation, providing equal opportunity and “rectify[ing] the legacies of the past” (Participant no. 6). Participant no. 10 testified to this by saying that the CPO was put under pressure by their funders to add these portfolios to their existing core function in order to promote transformation and diversity within the organisation. This participant went on to say that the CPO “was not tipped to last a year, it’s [now] fifteen years later” (Participant no. 10). This she attributed to the existence of the YDEP.

One participant said that a challenge with funders is that their own agendas mainly focus on youth development and education activities only. “They haven’t realised that if you don’t fund the orchestra to an extent where we can add twenty more permanent positions, what are we training these people for?” (Participant no. 1, 2015).

The participant then said that because the YDEP is challenged by a mostly inaccessible top tier, their members might be tempted to pursue professional orchestral opportunities elsewhere in South Africa or abroad. When one considers the amount of investment put into YDEP members who might pursue other options, these kinds of losses may pose a threat to the existence of the YDEP.

Participant no. 6 explained that when engaging with potential funders who are invariably drawn to the educational and transformational aspects of the CPO, particularly due to the “... need for transformation in this country, the need for equal opportunity, the need to rectify legacies of the past ...” (Participant no. 6, 2015), it is necessary to emphasise the following:

*... if you award your money exclusively to education and not distribute to our core business, which is the Symphony Orchestra ... what we’re going to do is have the one but scales will diminish for the other* (Participant no. 6, 2015).

#### **4.3.1.8 Social justice**

Participant no. 2 said that South Africa’s history of exclusion has resulted in poor representation in certain fields, of which Western Classical music is one. This section discusses the codes that emerged from the data which pertain how CPO has contributed to addressing this issue.

## 1. Repairing relationships

An anecdote concerning a young CPYO member and her grandmother was relayed to the researcher by Participant no. 1. For the purpose of this anecdote, the CPYO member will be called Anna. Anna and her grandmother are both coloured. The grandmother was a former seamstress for the Cape Town Opera at the Artscape Theatre, formerly known as the Nico Malan Theatre. Due to legislation at the time, she was not allowed access into the Opera theatre and so had never been afforded the opportunity to watch any of the operas for which she had made costumes. On 26<sup>th</sup> April, 2016 the CPYO performed an opera gala concert, featuring arias from well-known operas such as *La Traviata* and *Die Fledermaus*. This concert was held at the Artscape Theatre and Anna's grandmother was in attendance.

This anecdote is exactly what Participant no. 10 referred to when she said that the "... CPO has a responsibility to create a connection between the orchestra and the communities it serves ..." in section 4.3.1.3 (Participant no. 10). Anna's grandmother represents the "... whole generation of people ..." who could not be exposed to the orchestra (Participant no. 10). This issue is written about in CPO's *A century of symphony: The story of Cape Town's orchestra* by both Ronnie Samaai (see 4.3.1.1) and Rhoda Kadalie, a political activist and former CPO Board member. Kadalie wrote about her "Uncle Bobby" who never missed an orchestra concert at the City Hall. However, when the doors to the City Hall were closed to people of colour, Uncle Bobby, being one such a person had his orchestra taken away from him. Kadalie wrote the following:

*... he felt insulted and became bitter towards every government ... He could not understand why such a simple pleasure could be wrenched from his weekly routine ... Even though times had changed and he could again go to hear his beloved orchestra, he never did* (Kadalie, 2014:105).

In the same book, Samaai penned a similar notion: "... I would never ever attend a concert in the Cape Town City Hall until matters changed" (Samaai, 2014:149). Participant no. 10 said that the generation that was affected by this are now elderly and that it was CPO's responsibility to play concerts in their areas and to give their grandchildren the opportunity to play in orchestras. In doing so, the CPO would be taking steps towards diversifying its audience in terms of ethnicity. Samaai went on to explain that when he was subsequently given the opportunity to perform in a municipal orchestra, it helped him to realise that his passion lay in affording youngsters with the opportunities to make music which were denied to himself (Samaai, 2014:149).

Denis-Constant Martin in his book *Sounding the Cape – music identity and politics in South Africa* writes: “For subjugated groups, memory contributes to filling gaps left by official histories and to fighting negative characterisations elaborated by the dominant groups; it tells of injustice and past glories” (Martin, 2013:6).

## **2. Providing opportunities to all communities**

Participant no. 2 explained that the South African situation is unique in that “... a very large part or the majority of South Africa, with all fields, not only music, with sport, everything ... was excluded of opportunity” He said that South Africa is on a path of transforming “every part of our daily lives”, as such the CPO’s role in reaching that goal is to provide “opportunities to people from all communities” (Participant no. 2).

During a school concert at a predominantly coloured school, Participant no. 11 said that he was approached by teachers who expressed their disbelief and wonder at the fact that a young man of colour was playing as a professional cellist in the CPO.

*They can’t believe I’m really playing. The kids look up to me and can’t believe that I’m playing in a professional orchestra. Because of Apartheid, becoming a classical musician wasn’t an option for many coloured people* (Participant no. 11, 2015).

### **4.3.1.9 Audience development**

Included in this section are the following codes:

- First form of community engagement
- MMP’s contribution to audience development
- Taking ownership of the orchestra
- Reality of audience development
- Structure and aim.

According to Participant no. 1, the purpose of “audience development” is two-fold:

- To expose youngsters to orchestral music
- To enlarge CPO’s audience.

The CPO devotes about four weeks of the year towards the performance of school concerts. These concerts are held at schools across the Western Cape, as far as Gansbaai in the Overberg (Cape Town Philharmonic Orchestra, 2015a) and De Doorns (Cape Town Philharmonic



Orchestra, 2015b). See section 3.9 for explanation of the CPO school concerts. By taking the orchestra out of the Artscape Theatre and the City Hall, and placing it instead in school auditoriums, the orchestra is actively seeking out potential new audience members.

While speaking about reaching new audience members, Participant no. 1 said that realistically speaking, a parent of a learner in Gugulethu is less likely to buy a ticket to hear the CPO play at the City Hall than a more affluent parent. This suggests that the function of audience development is related to the type of audience which is reached. This means that reason for playing concerts at more affluent schools, is to enlarge CPO's audience. On the other hand, the reason for playing at less privileged schools is to provide learners who most likely have never seen a live orchestra, with the experience. Participant no. 3 felt that the MMP also played a role in audience development through the fact that its learner-base is 100% black. As a result, these learners and parents are being taught and appreciate and support classical music.

#### **4.4 Economic empowerment**

According to Participant no. 10, CPO management and the Board of Directors were initially solely focussed on transforming the orchestra but economic empowerment has since come to the fore, especially in the MMP and CPO internships.

*... and the administration, they are now hiring and empowering people that came through the system and now are economically empowered through employment by them. And that makes me very happy, it really makes me very happy ... We never dreamt that one of its [YDEP] former wind band and orchestra trombone players would be the Programme Manager of Masidlale. That's a bonus ... he came through the ranks ... We didn't foresee that people might not go through [to] CPO but would add value to the education programme by teaching (Participant no. 10, 2015).*

##### **4.4.1 Throughput**

It stands to reason that good throughput should result in employment opportunities, and so points 2 and 3 above are related to point 1, and discussion on them included in this section.

The YDEP was established with the aim of promoting transformation and diversity within the CPO. Ensuring that the YDEP is structured in a manner that generates viable throughput is therefore at the core of the work of YDEP management and teachers. The Youth Development and Education Manager of CPO mentioned this as one of her largest responsibilities. "It is our responsibility to do everything right so that they can do that. [Be in a position to select Music as a subject in High School.] The same goes for once they [are] finished with high school. They

should be equipped to be able to go to university” (Participant no.1, 2015). The MMP Project Manager faced the same challenge on a micro level. He explained that his challenge pertaining to this code was ensuring that the “grassroots” rung in the YDEP ladder was effective in equipping its learners with the necessary skills in order to successfully move up the higher rungs of the YDEP ladder.

Participant no. 6 made the point that it is important for the CPO to consider the pathway that they are creating for their YDEP members.

*Where is their natural home? What pathway are we creating for them?... We can't be teaching them for the hell of it. You've got to be training them to aspire to be a professional musician, or to go into Arts Management, or to become a music teacher...* (Participant no. 6, 2015).

#### **4.4.1.1 Availability of full-time, orchestral positions in CPO**

The biggest challenge relating to throughput, as described by thirty-five percent of the interviewees, was the scarcity of vacant full-time orchestral positions in the CPO. One member of management explained it in the following terms:

*So what happens to professional musicians here? Because we say to them, we want you to become professional musicians but we need to create a landing for them* (Participant no. 6, 2015).

The CEO of CPO explained that due to issues of sustainability, the orchestra adopted a business plan for a down-sized orchestra of forty-seven members as opposed to the standard, eighty-piece orchestra. Prof. Jennifer Radbourne in her 2007 article, *Business model for the 21st century orchestra*, refers to the case of the Queensland Orchestra, an eighty-nine piece Australian symphony orchestra which was encouraged to reduce its numbers to “seventy-four players to facilitate savings and ensure financial viability” (Radbourne, 2007:10). Clearly such a saving strategy is seen even more in a developing country such as South Africa, than it is in a first world environment such as Australia. Despite the growing number of young, YDEP trained musicians, creating more full-time positions in the CPO is not a sustainable option at this point (Participant no. 2, 2015).

#### **4.4.1.2 Visibility of YDEP members in CPO**

A former YDEP member who is also a regular ad hoc member of the CPO expressed that although he desired to continue playing in the CPO, he had reached a point in his life where he required job stability.

Participant no. 10 expressed dismay at the fact that YDEP members are not being employed in full-time orchestral positions. Since the establishment of the YDEP, only one YDEP member has been employed in a full-time orchestral post. The reason for this phenomenon could be attributed to one of the following two reasons:

- Senior or former YDEP members are not applying for CPO positions when they do become vacant
- YDEP members are applying but do not produce the best audition when compared to other applicants.

#### **4.4.2 Parental resistance to Classical music as a career choice**

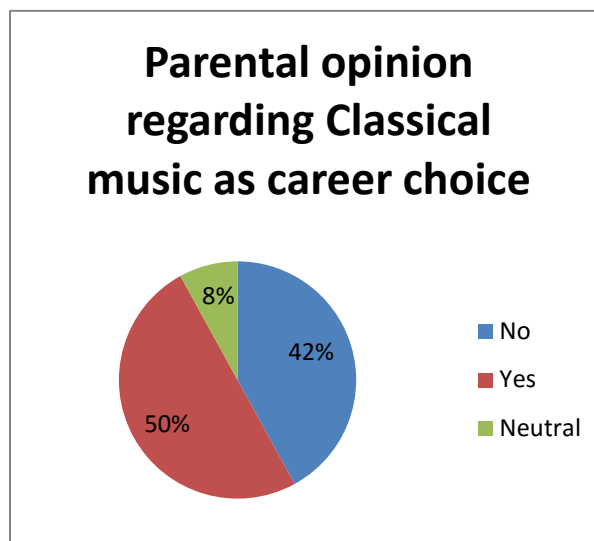
The data for this section was gathered using two methods of data collection:

- Interviews were held with former YDEP members
- Questionnaires were distributed to parents of YDEP members.

During the interview process the issue discussed in this section did not form part of the prescribed questions but rather emerged from the discussion. The instances which will be discussed here all indicate a negative parental opinion or attitude. It should be noted that no participants in the study mentioned any positive parental opinions or attitudes. The questionnaires which were distributed to parents, however, revealed a mixture of positive, negative and neutral responses. Data collected from the interviews will be discussed first.

Participant no. 11 expressed the opinion that in the coloured community, specifically, music was not seen as a serious career option. “It’s still largely seen as a passion and a pastime ... Unfortunately that’s why the music scene might not grow to its full potential here [coloured community]” He felt that parents in the coloured community would view the medical profession as being more appropriate. Financial stability is most likely the motivation behind this thought-process. A similar experience was mentioned by Participant no. 3. “My parents did not believe that I could be a full-time musician and support the family”. Participant no. 7 temporarily withdrew his participation in musical activities as a result of an opinion expressed by a family friend who discouraged him from pursuing classical music. “They’re older than me, maybe their advice applies”. All of the data presented above was collected from members of the coloured community.

The following data was collected from questionnaires which were completed by parents of YDEP members and is presented in figure 8.



**Figure 8 Parental opinion regarding Classical music as career choice**

42% of respondents said that they did not think classical music would be a suitable career path for their child. 50% of respondents responded positively and 8% responded in a neutral manner.

The following comments were offered by respondents who answered positively:

“Music lets you see the world and requires discipline”

“Your first love must be music”

“There are many paths to follow and it [music] opens doors”

“The power and beauty of music is understated. You won’t become a millionaire but will capture the emotions of millions”

“Teaching, playing in a Philharmonic Orchestra” (possible career prospects).

The following comments were offered by respondents who answered negatively:

“Commercial music has more capital and job prospects”

“Outside teaching – not really, too few paid orchestral positions for wind players and solo careers are only for a ‘select few’”.

The following comment was offered by a respondent who answered neutrally:

“It’s his choice”.

#### **4.4.3 Mentorship**

The YDEP relies heavily on mentorship as an important platform for skills transfer. As previously written (see section 3.10) various mentoring relationships exist in every YDEP activity with the exception of the CPO School concerts. Participant no.1 said that mentorship provided the YDEP with capacity needed to ensure that students were on the correct path and were receiving guidance and advice concerning their musical development. Jugmohan quotes Merriam’s 1983 description of mentorship as: “A powerful emotional interaction between an older and younger person, a relationship in which the older member is trusted, loving and experienced in the guidance of the younger” (Jugmohan, n.d.:2).

##### **4.4.3.1 CPO Mentorship Programme**

This programme was established after the bulk of the data collection had taken place, as a result the researcher was only able to collect a limited amount of data regarding the CPOMP. When asked about how CPO members have reacted to the programme, Participant no. 1 said that certain members have shown great commitment, not only to the CPOMP but also to the YDEP for many years prior to the establishment of the official mentorship programme. Participant no. 12 who is now a full-time CPO member, mentioned that CPO’s Principal trombone player “... mentored myself and about six other trombone players at the time ...”. This was in reference to a time when this participant was a young YDEP member. Participant no. 1 also explained that on the other hand, CPO members who are not “natural” teachers have found it to be challenging.

In order to make the process easier for mentors who might find the mentor programme to be challenging, the CPO members are required to complete assessment forms<sup>11</sup> and are given clear

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<sup>11</sup> See Appendix 2.

direction from CPO's conductor regarding what should be worked on (Participant no. 1, 2015-2016).

Participant no. 4, who is a CPO member and Resident Conductor of the CPYO remarked on the improvement of the CPYO's standard of performance since the establishment of the CPOMP. This participant had received feedback from a few CPO members about their "protégés" who, according to their mentor, were making good progress. He felt that it was important for CPO members to act as mentors to YDEP members for the following three reasons:

- The CPO as a whole needs to be committed to the YDEP to ensure its success
- Working with a CPO member gives the learner a sense of importance which would illustrate the CPO's investment in them
- As CPO members who know what it takes in order to be a successful orchestral musician, it is their duty to guide young YDEP members.

#### **4.4.3.2 Mentorship outside of the CPOMA**

In the section about mentorship in the 3<sup>rd</sup> chapter (section 3.10), four types of "mentorship relationships" are identified:

- CPO member and CPYO/CPYWE member
- Specialised teacher and trainee teacher
- Senior CPO management and less experienced CPO management
- Senior or former YDEP members and younger or current YDEP members.

This section will discuss the codes which pertain to the second, third and fourth categories as the first has already been discussed in the previous section.

##### **1. Specialised teacher and trainee teacher**

A trainee teacher in the MMP said that she benefitted from having a specialist teacher mentor her because she learned how to solve problems when they occurred again (Participant no. 14, 2015).

##### **2. Senior CPO management and less experienced CPO management**

Participant no. 1 explained that because her portfolio as Youth Development and Education Manager has expanded to the extent that it has, she has trained various CPO interns to do certain aspects related to her work. "I've trained a lot of youth over the past five years in order to run the

different sectors of the youth programmes ... While you [are] training music, you [are] training arts managers, you [are] training librarians”. She mentioned the success of two former CPO interns who have:

- Been trained how to use the extensive CPO Library by the CPO Librarian and has subsequently launched her own Arts Management business
- Been employed at the Victoria & Alfred Waterfront as a Project Manager.

Another former intern was mentioned by Participant no. 10 who remarked on his recent singing performance at the Grandwest Casino. She said that he learned a lot of his professionalism during his time as an intern at the CPO.

### **3. Senior or former YDEP members and younger or current YDEP members**

This category of mentorship can be described as being borne from the mentor’s own personal mission to mentor young YDEP members. When Participant no. 13 was asked about the extent of his involvement at the CPOMA, he indicated that his presence at the CPOMA was solely in order to assist young brass players during the Junior Wind Ensemble (JWE) rehearsals. “Oh no, that's just me offering my sort of ... whatever I have, “expertise” to put it that way – to the younger guys. I'm just playing with them, helping them at the Academy [CPOMA]” (Participant no. 13, 2015).

He felt that it was important for young YDEP members to feel safe and he felt that he should provide them with that comfort. This participant carried out this task on a voluntary basis.

Participant no. 11 was employed as the conductor of the Junior String Ensemble (JSE). In addition to this, he served as a regular CPO ad hoc member as a result of his previous role as CPYO member. This participant explained that as a coloured musician, he felt it was his duty to encourage young coloured musicians in the YDEP. “I try to show that it is possible to earn a living as a musician ... I just always try to be a source of inspiration”.

#### **4.4.4 Youth development**

This section will discuss the codes which pertain to the different manifestations of youth development within the YDEP.

At the beginning of the data collection process, the researcher was informed that the YDEP was undergoing a rebranding process which would result in a change of name from the *Outreach and Education Programme*, to the *Youth Development and Education Programme*. Participant no. 2 explained that the motivation behind the decision was to ensure that the name brought across the correct intention. He continued by saying that the former may have a hint of underlying patronisation. This was expanded upon by Participant no.1 who said that the term “... outreach implies that somebody needs to be helped up ...”. They would like the focus to be aimed at development and providing access to education. Participant no. 9 voiced the opinion that the work of the YDEP is too important to be cheapened by patronisation.

#### **4.4.4.1 Youth Diversion**

The concept of youth diversion was explained by Participant no. 6 by describing the following hypothetical situation:

*... these were women in the community who used to manage these kiddies ... open the classroom and say come, sit, do your homework, and you get some spinach and bread ... or pap to eat. Sometimes it's that spinach and pap that the kids come for, and accidentally realize, 'Oh but I did my homework too!'* (Participant no. 6, 2015).

She continued by stating that “... the trajectory between propensity to crime diminishing and after-school care has been proven over and over again ...”. She felt that music could be a substitute for the after-school care that was just described. YDEP activities, because they happen outside of school times, serve as a youth diversion activity for youths who might have sought out trouble otherwise. For Participant no. 11, joining the YDEP served exactly this purpose. He said that as a youngster “... it was either that or hang out with friends and do drugs ...”.

*Music interventions with young people seek to improve health and behavioural outcomes by providing positive social experiences as well as addressing problematic attitudes and perceptions* (Wilson et al. in Daykin, De Viggiani, Pilkington, & Moriarty, 2012).

#### **4.4.4.2 Developing professional musicians**

Participant no. 12 said that the main reason for his involvement in the CPOMA was to see “... development happening in the ... youth orchestra and the wind band so that they can grow and develop”. During a discussion regarding the aims of the YDEP, Participant no. 4 said the YDEP is developing the youth orchestra members so that they are sufficiently prepared for an audition to gain entrance into the CPO. As part of the preparation for this, older YDEP members are



selected to perform in CPO concerts which feature lighter, more manageable repertoire. As a result, these members gain performance experience in a professional orchestra. Participant no. 12, who has been employed as a full-time CPO member since 2011, felt that being a CPYO member gave him the orchestral experience needed in order to successfully audition into his university orchestra. In turn, his university orchestral experience at university level most likely played a role in his ability to play a successful audition.

On the subject of teacher training, Participant no. 1 explained that by utilising trainee teachers, the YDEP "... provides a place and space for ... people in our youth orchestra programme to develop as teachers".

#### **4.4.4.3 Benefits of music education**

It has been well-documented that learning a musical instrument has great benefits for the development of the brain. Participant no. 5 made this point and said that YDEP provides children with this opportunity. This thought was expanded upon by Participant no. 5 who felt that not every MMP learner will become a professional musician but they will, however, have access to the opportunity to learn which might lead to better academic achievement.

#### **4.4.5 Transfer of skills**

This study is centred on various activities with the transferral of skills at its core. This section will therefore not endeavour to repeat what has already been documented about the function, aim or structures pertaining to those activities but rather to document codes which were found to be particularly note-worthy.

Participant no. 1 explained that CPO's Resident Conductor, who is also the conductor of the CPYO has a relentless schedule, which means that he on occasion might require a substitute CPYO conductor. "But we need to have people that [who] know[s] exactly how he wants them trained. As a solution to this challenge, he has been in the process of training two finalists of the 2014 Len van Zyl Conducting Competition, both of whom were former YDEP members.

At the time that the data for this section was collected, CPO's formal mentorship programme had yet to be established. During an interview with Participant no. 12, who was a full-time member of the CPO and former CPYO member, the researcher enquired about whether he was involved in the YDEP in any way. He responded by saying that he had not been approached to so as yet.

*... I suppose it would be suitable for me to be involved as I come from ... the CPYO institution ... I basically just believe that in order for me to go and sit the entire day on a Saturday... it has to sort of be worth my while ... Obviously everyone who comes from that situation feels that they need to give back [be]cause I mean, I want to give but I don't see it worth my time ... to be honest with you ... I have to see potential in a student who has to be willing to learn (Participant no. 12, 2015).*

The participant felt that YDEP learners should take the initiative to ask for help.

### **Skills acquired by CPO interns or junior management**

- Administrative skills
- Arts management
- Events co-ordination
- Librarian skills
- Professionalism
- Project management
- Punctuality
- Responsibility
- Sacrifice
- Social skills
- Time-management.

### **Musical skills acquired by CPYO members**

- Advanced violin technique
- Musicianship
- Orchestral playing
- Quick processing and applying of musical direction
- Sight-reading.

### **Non-musical skills acquired by CPYO members**

- Assisting younger members with university applications
- Commitment
- Communication
- Confidence
- Discipline

- Efficiency
- Empathy for those less fortunate than myself
- Learning about different cultures
- Listening skills
- Providing advice to younger members
- Punctuality
- Social skills
- Time-management.

### **Non-musical skills acquired by YDEP members**

This section consists of data collected from parents of YDEP members by means of a questionnaire.

- Discipline
- Improve dedication to tasks and goals
- Improved attitude
- Improved confidence
- Improved focus
- Improved self-expression
- Increased dependability
- Increased passion
- Networking
- Social skills
- Time-management.

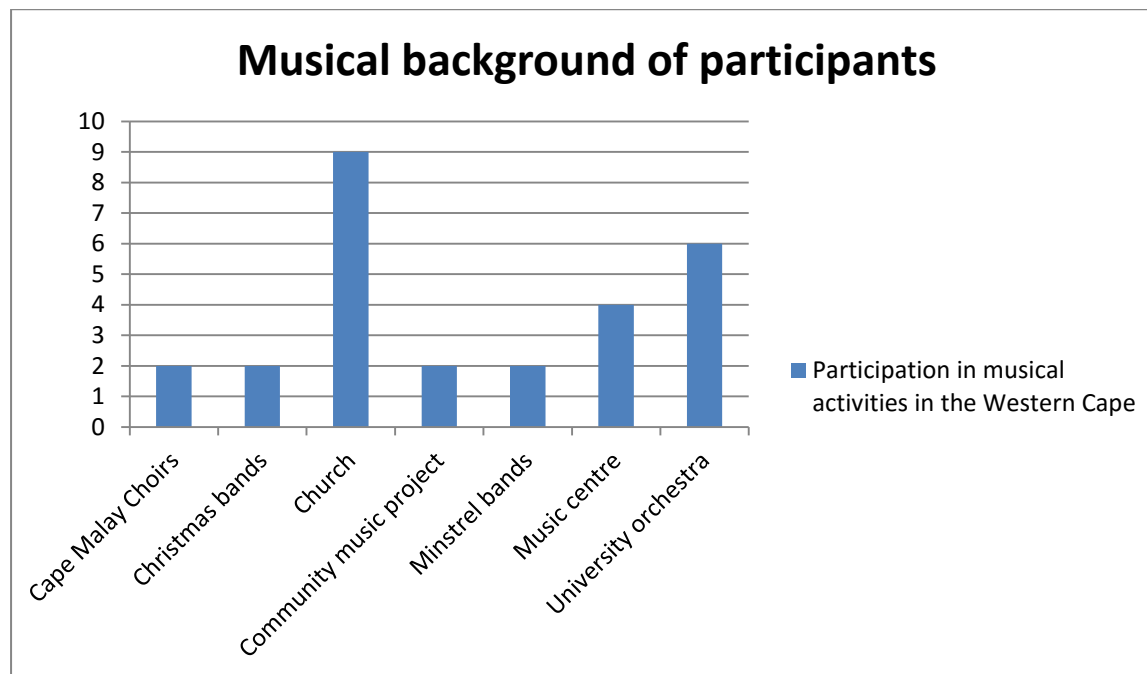
## **4.5 Role in the Western Cape**

The data presented in this section was collected through interviews with former or senior YDEP members and questionnaires which were completed by CPYO members.

### **4.5.1 Musical background**

The codes presented in this section represent answers received from 13 respondents, many of whom said that they had previously been, or were currently involved in, up to five different musical activities. It emerged that the church represented the biggest portion. The Moravian

Church and the New Apostolic Church were specifically identified in this category with the latter representing the majority. In the category of music centres, the Athlone Academy of Music, Beau Soleil Music Centre and the Hugo Lambrechts Music Centre were identified. In the university category, the University of Cape Town and Stellenbosch University were identified. In the community music project category, the Ifidyoli and Ronnie Samaai Music Education projects were identified. For Cape Malay Choirs, Christmas Bands and Minstrel Bands, specific bands or troupes were not identified. The musical background of the participants is illustrated in figure 9.



**Figure 9 Musical background of participants**

It can be assumed that the training that these participants receive at any one of these music establishments adds value to the others. The YDEP can also be mentioned in this regard.

#### **4.5.2 Synergy**

This section will identify challenges faced by the YDEP management which pertain to the synergy between the YDEP and its counterparts in the music education sphere of the greater Cape Town area. Included in this section are the following codes:

- Role recognition
- Scheduling conflicts
- Conflicting sense of responsibility
- Commitment.

#### **4.5.2.1 Role recognition, conflicting sense of responsibility and commitment**

The first, third and fourth codes represented different aspects of the same phenomenon and so will be discussed together. The greater Cape Town area hosts three music centres (Beau Soleil Music Centre, Frank Pietersen Music Centre and the Hugo Lambrechts Music Centre) which are primarily aimed at providing music education to school-going age learners. Schools with the resources to do so have active music departments. Of the three universities, University of Cape Town, Stellenbosch University and the University of the Western Cape, the first two have active music departments which offer music education at the tertiary level. This used to be the case at the University of the Western Cape, too, but unfortunately that music department was closed down. Subsequently, UWC has established a Centre for Performing Arts (CPA), which provides UWC students of any faculty with the opportunity to gain an arts qualification in addition to their primary qualification (University of the Western Cape, n.d.). Colleges of Education, which could also have strong music departments, were also closed by the current government, and subsumed into universities.

#### **4.5.2.2 Scheduling conflicts**

The YDEP has experienced challenges with regard to scheduling conflicts between themselves and other music institutions in the greater Cape Town area. Challenges of this nature are inevitable: however, one member of YDEP management felt that because they all work towards the same goal of providing music education, they should be in open dialogue with each other to resolve these issues.

While speaking about the challenge of scheduling conflicts, Participant no. 4 said that the CPYO or CPYWE was often placed at the bottom of its members' list of priorities or commitments. He felt that the reason for this could be attributed to the "voluntary" nature of the YDEP because its members are neither paid nor do they pay anything to become members. Therefore, when other commitments which require the payment of tuition, such as music centres or universities, conflict with those of the YDEP, members naturally place more importance on the former. This may also have to do with the fact that these institutions are often the members' primary music education institutions and so they are obliged to ensure that those activities take precedence over others. According to Participant no. 1, this was also experienced when activities which offered remuneration conflicted with YDEP activities.

In instances where university activities take precedence over those of the YDEP, this is mostly the case because those activities contribute to a student's academic performance. Challenges of this nature have been experienced by a CPYO member who is a student teacher in the MMP and who was completing her tertiary level studies at the time. The MMP Project Manager felt that the tertiary institution should have recognised the fact that as a trainee teacher, she was sent to university on a CPO scholarship in order to acquire skills which would 1) give her a tertiary qualification and 2) be ploughed back into the YDEP. As such, she had an obligation to the YDEP as a trainee teacher and CPYO member as well as orchestral and academic obligations to the university. The Project Manager felt that the university could have made allowances in order to resolve the student's conflicting sense of commitment.

The same solution to this type of challenge was posed by three participants. They suggested that in order for the music institutions of the greater Cape Town area to successfully work in synergy with one another, each one should be aware of and respect the role played by themselves and other institutions. Participant no. 1 explained the following two hypothetical scenarios:

### **1. Music centres and YDEP**

A learner who receives instrumental training at one of the three afore-mentioned music centres, also is a CPYO member. The music centre provides the CPYO with a member who is technically equipped and receiving regular lessons. The learner gains orchestral experience at CPYO which includes mentorship by a CPO member and the opportunity to work with the Resident Conductor of the CPO. The experience gained from his/her time at CPYO will in turn enrich the musical output of the primary institution.

### **2. Universities and YDEP**

University students receive specialised instrumental training at a high level from their tertiary institution. These students' participation in the YDEP may have influenced their decision to further their music studies at a university, which would place the YDEP into the position of a feeder institution for the university. Their involvement in YDEP could also contribute to a higher standard of orchestral or wind band playing as a result of the afore-mentioned opportunities provided by the YDEP. Furthermore, the YDEP, with specific reference to the CPYO, provides its members with a glimpse into the life of a professional orchestral musician.

### **4.5.2.3 The role of the YDEP in the Western Cape**

#### **1. Providing access to music education**

Participant no. 1 identified the YDEP's main role as that of "... provid[ing] access to music education where there are [is] no access". She explained that this makes the YDEP different to a music centre and to a university. As the learners progress, they would then be passed on to institutions of education (Music centres or universities) in order to further their education. This opinion was shared by Participant no. 7.

The role of youth diversion was identified by three participants. Participant no. 5 said that by providing access to music education, the YDEP is keeping children off the streets and out of trouble. He felt that this would also have a positive effect on their academic work because learning music has the potential to develop one's brain in a unique way. In essence, by providing access to music education, with the benefits of learning music, the YDEP is contributing towards national building in the Western Cape and South Africa.

For Participant no. 4, however, YDEP's most important role was that of keeping classical music alive by educating the youth.

#### **2. The evolving role of the CPYO**

Participant no. 10 said that the establishment of the YDEP (2003) in its first incarnation as the CPYO was met with apprehension from music centres and universities who felt that the CPO was attempting to do the work already being done by those centres. They as well as university students thought that the youth orchestra would be just one level under the CPO. At the time of auditions it became clear that this would not be the case as the majority of musicians who auditioned were of school-going age. The few university members left the orchestra within the first year of joining. This changed the ethos of the orchestra altogether, from a cadet orchestra to a trainee orchestra. Currently, the CPYO has developed to the extent where they are being booked for professional performances such as the annual Nederburg auction and Mercedes Benz Fashion Week. They are developing into the type of orchestra that was originally envisioned, as being just one level under the CPO. This participant felt that the YDEP has overtaken what the music centres do and plays a different role to that of universities. The level of growth of the YDEP is unprecedented in South Africa, especially in the professional orchestra sphere.

Participant no. 3 thought that YDEP's role was to create the platform for the link between school level and university level. He found that the processes in place, especially for the youth orchestras, taught a level of professionalism which was not taught at school. Participant no. 16 felt that the role of the YDEP as a whole was growing because of the growth of learner-intake.

### **4.5.3 Successes**

This chapter would not be complete without mentioning the success stories of individuals who have come through the ranks of the YDEP. The successes mentioned here range from teaching experiences to playing in the orchestra. One participant mentioned that all the winners of the Len Van Zyl Conducting Competition have come from within the YDEP. Participant no. 11 is a regular ad hoc member of the CPO and former YDEP member. He has played all of CPO's symphony seasons since 2011 as well as operas and ballets. Of his experience, he says: "I'm a professional cellist. I have to pinch myself sometimes, it's ... so unreal for me to even grasp ... My orchestral experience far exceeds that of my peers at local universities or overseas. My repertoire is huge".

The following observations were made about the progress and standard of YDEP:

"There are some YDEP members who perform with the CPO as ad hoc members. This shows that progress has been made" (Participant no. 4, 2015).

"The YDEP has exceeded everyone's expectations and become bigger and more complex than anticipated. What was intended as a support system is now bigger than the mother-ship" (Participant no. 5, 2016).

"The standard is good, the children are loyal and practise, the music is good" (Participant no. 5, 2016).

"The highlight and the event that validated my work was the 2011 CPO USA tour with 15 YDEP members" (Participant no. 8, 2016).

"YDEP students are bringing their family members from Wellington, Gugulethu, wherever to their concerts at the City Hall" (Participant no. 10, 2015).

"I have grown so much as a teacher" (Participant no. 14, 2015).



A final word from Participant no. 14 on the impact of the MMP: “The MMP is successful because it has had an impact on the lives of the learners and their families. The families are supportive and involved in the MMP”.

## 4.6 Conclusion

The 2013 Revised White Paper on ACH sets out the principles through which “... a new, just and fair ACH dispensation ...” should be attained in order to subscribe to the vision of the 1996 White Paper. The data indicated that since the CPO’s establishment in 2000, it has followed a systematic course of transformation which is almost directly in-line with these principles:

- Transformation of all arts and culture institutions and structures
- Redistribution, redress and access
- Human resource development
- Practitioners, administrators and educators
- Integration of arts and culture into all aspects of socio-economic development (Republic of South Africa, 2013:11).

What emerged from the data was evidence of rigorous efforts to transform the CPO into a more ethnically diverse organisation through the following methods:

- Providing access to education to the historically disadvantaged
- Redressing social injustices by creating connections with all communities it serves
- Empowering the youth through human resource development
- Training teachers and musicians
- Promoting socio-economic development through arts activities, specifically music performance and education.

In many of these instances, activities are well under way and showing a great deal of success. This is especially the case with the economic empowerment of its members through employment opportunities such as internships, teaching and administrative positions. The data also provided insight into the challenges encountered along the way, such as those which pertain to the slow process of educating a young learner to the point where they can play at a professional level.

## CHAPTER 5

### CONCLUSIONS AND RECOMMENDATIONS

#### 5.1 Introduction

The main objectives that this study sought to achieve were to explore the ways in which the CPO has addressed issues of transformation and diversity and the role that the establishment of the YDEP played in this process. The data uncovered ways in which the YDEP created platforms for the economic empowerment of its members. The researcher discovered how the CPO, through the YDEP had increased its musical footprint throughout the greater Cape Town area since its inception in the latter part of 2000. Having familiarised herself with the 2013 Revised White Paper on ACH, the researcher came to realise that the activities in the YDEP, with the exception of a few differences, are aligned with the principles presented in the White Paper which pertain to the role of ACH in post 1994 South Africa.

#### 5.2 Summary of findings

The data will be summarised under the following headings:

- Transformation and diversity
- Economic empowerment
- Identification of role in the greater Cape Town area.

##### 5.2.1 Transformation and diversity

The main catalyst for the inclusion of transformation and diversity into the CPO's business model was the threat of losing its government subsidies. The CPO was established in 2000 after the then CTPO had its state subsidies revoked until sufficient steps were taken to "... bring about social transformation by building social cohesion" (Republic of South Africa, 2013:21).

The 2013 Revised White Paper on ACH identifies fifteen key principles which underpin the document. Those which are relevant to the YDEP are quoted below:

- Respect and concern for human rights and equality for all people
- Advance non-racialism, non-tribalism, non-sexism and non-discrimination on all levels
- Improve well-being, inclusivity, social justice, social solidarity and social inclusion

- Foster redress, transformation, unity in diversity and nation building
- Promote active, participatory citizenship; civic responsibility and co-operation
- Mainstream gender, youth and disability
- Promote economic justice and material well-being by contributing to growing the economy and creating decent work
- Transform the Cultural and Creative Industries to be demographically representative at all levels (Republic of South Africa, 2013:30).

None of the participants of this study mentioned this White Paper as a reference or departure point for the outcomes of the YDEP. However, it became apparent that since its inception, the YDEP has been shaped in a manner that closely reflects the principles upon which the government places the role of ACH in South Africa.

#### **5.2.1.1 Contributors to successful transformation and diversity**

The underlying theme in most of the interviews highlighted the importance of accessibility to the CPO at different levels.

##### **1. Accessibility and social justice**

The CPO realised that in order to transform to an extent where the orchestra more closely reflected the demographics of the Western Cape, it would have to create a wider pool of non-white musicians who were capable of eventually entering the CPO based on merit. This was achieved by creating access to music education for historically disadvantaged learners, ranging from grassroots level to an advanced performance level, with access to the CPO through mentors and side-by-side performance opportunities.

An unexpected bonus of both youth orchestras' performances at Artscape or the Cape Town City Hall was that the grandparents of these youthful players, once denied the opportunity to enjoy classical music in those venues during Apartheid, could once again do so. By creating this opportunity to re-gain access to these spaces, feelings of pride in their grandchildren replaced the negativity of formerly denied access or segregation. The researcher's own grandfather expressed these sentiments in response to watching her perform at side-by-side concerts and especially later as an ad hoc member of the CPO.

## **2. Audience development**

The CPO presented concerts at schools throughout the Western Cape in order to expose young learners to orchestral music and to enlarge the CPO's audience to include more diversity. The MMP played a pivotal role in audience development because by taking their instruments home to practise, they were inadvertently developing their families into a music appreciating audience. The fact that the majority of the MMP students were black meant that the existence of the MMP facilitated the inclusion of a key demographic by exposing their friends and families to Western Classical Music at home or at their own concerts.

## **3. Teacher training**

The YDEP has managed to extend the reach of its transformation and diversity to outside of the orchestra itself by training senior YDEP members of colour to become teachers in the MMP. The ethnic diversity reflected in the staff of the YDEP is a positive indicator of transformation within the CPO.

### **5.2.1.2 Contributors to successful economic empowerment**

Throughput of YDEP members into the professional sphere was identified as being the most important indicator of economic empowerment in the CPO. Three main avenues for economic empowerment were identified:

- Full-time CPO musician
- Qualified teacher
- Arts management intern.

### **1. Developing professional musicians/arts administrators**

It is widely accepted in the music fraternity that a professional orchestral musician trains for fifteen years or more in order to qualify for a position in an orchestra. Given South Africa's unique political history, instrumental music lessons for the historically disadvantaged started at a later age than in other countries even in the privileged sector in this country, which contributes to the challenge of including players of colour who are of the required standard. At the time of study, only one example of a YDEP member who successfully won an audition into the CPO existed.

Four trainee teachers had received official certification in the Suzuki Method of teaching. This, in addition to attending annual music education workshops and receiving mentoring from specialised teachers, provided these teachers with the necessary skills in order to be employed by the CPO as teachers.

During the course of this study, the researcher observed that the four CPO interns had been trained by the CPO management team. These interns were not offered permanent employment but led to employment in other arts organisations in Cape Town. In one case, an intern launched her own arts management company. These cases indicate that the CPO intern programme is adding value to the South African ACH sector by sending equipped arts administrators into the workplace.

By providing these YDEP members with employment, the CPO was proving to parents sceptical about classical music as a career choice that it was in fact possible for their children to receive viable employment opportunities in the ACH sector.

If one attempts to evaluate the efforts of the CPO to economically empower members of the YDEP, it is clear that in the CPO itself, the progress in this regard is slow. If, however, one broadens the scope of measurement to include its attempts at economic empowerment in other YDEP activities mentioned above, the outlook appears positive.

## **2. Transfer of skills**

Teaching and mentorship were identified as the main means by which transfer of skills was facilitated. With the exception of school concerts, the process of mentorship was observed to be present in every facet of the YDEP. According to Participant no. 1, the nature of a mentorship relationship should result in goals and paths which are set according to the specific strengths and weaknesses of each learner. In doing so, the YDEP ensures that each of its mentored members is on the correct path of skills transfer and musical development in order to eventually be in a position to win an audition into the CPO.

### **5.2.2 The role of the YDEP in the greater Cape Town area**

The data indicated that outside of YDEP activities, its members partook in a broad array of musical activities, which included the following broad categories:

- Community music performance

- Community music education
- Church music
- Tertiary institutions.

Within the context of the above mentioned activities, YDEP acts as diversion for youth, provides musical education and can be considered as a feeder to tertiary institutions. Through its various ensembles, the YDEP acts as a transition between school and tertiary-level orchestral performance. This is achieved by providing the opportunity to gain a realistic insight into the professional orchestral music sector.

The synergy between the YDEP and other music institutions in the greater Cape Town area was identified as being beneficial to its members by providing multiple opportunities for musical growth. By recognising the role of each player in this sector and how those roles relate and feed into one another, the musical institutions of the greater Cape Town area, through a process of “musical symbiosis” can contribute to the collective effort in creating social cohesion.

### **5.2.3 Challenges**

The main challenge faced by the YDEP was identified as issues pertaining to throughput. The YDEP had to ensure that it was creating a path for its learners to receive an education that included all of the skills necessary in order to become a professional musician. In addition to the musical skills involved, parental involvement, high quality music tuition, adequate instruments, theory training, orchestral training and social skills were identified as important factors to be taken into account.

Parental involvement was particularly challenging due to the issues of class deprivation which required a shift in mindset for those in the black community who might have not have been familiar with music-making in a western classical context. Without adequate parental support it was likely that learners would drop out of the YDEP and not contribute to throughput within the CPO.

Another challenge pertaining to throughput was the fact that the CPO was not financially able to secure employment for all of its promising YDEP members. Each year, a group of YDEP learners would graduate from university with a music qualification and enter the work-force as professional musicians. Unfortunately, it was very rare for these learners to be able to enter the CPO as full-time musicians due to the unavailability of vacant positions. The business plan of the

CPO is such that it does not allow for any great expansion in terms of creating more full-time positions. As a result, young YDEP graduates have to wait for current CPO members to resign or retire, before being presented with the possibility of becoming a CPO musician themselves. The possibility for full-time employment in other orchestras is, at present very low due to the existence of only one other full-time professional orchestra in South Africa. As a result, the YDEP is investing in and grooming young musicians who have a very low chance of being employed in an orchestra and would have to look to other sectors of the music industry for employment. The overall consequence is that the visibility of the YDEP's efforts is very low in the actual CPO, for which it was initially intended.

### **5.3 Recommendations**

The YDEP has done unprecedented work in the history of Cape Town's 102 years of orchestral music in terms of music education, youth development, transformation and diversity. However, thirteen years into the YDEP, the CPO remains a majority white orchestra. The researcher recommends that the CPO management consider establishing a cadetship programme which provides YDEP graduates specifically, with the opportunity to perform in the CPO on a regular basis in order to earn orchestral experience in addition to a small income. If funds that are usually allocated towards hiring ad hoc orchestra members were redirected into the cadetship programme, the CPO could potentially solve two problems:

- Budding YDEP musicians would gain professional orchestral experience
- It would provide a direct solution to achieving diversity within the CPO.

### **5.4 Suggestions for further research**

Issues of transformation and diversity are at the forefront of discussion at every level of society, on a daily basis. Despite this, the researcher found little research dedicated to diversity in South African orchestras. Many organisations, like the CPO have mandated these issues in order to actively participate in the discussion. However, no organisations that exist solely for the purpose of promoting transformation within orchestras such as the Sphinx Organisation in the USA, exist in South Africa. Research into this area could prove valuable.

As the researcher completed revisions to this thesis, two former YDEP members received full-time employment in the CPO, the first as a tutti cellist and the second as the YDEP manager. The former was a participant in this study.

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## APPENDIX 1

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## APPENDIX 2



### CPYO Member Profile 2016

Name and Surname	
Contact Number	
Address	
School/University/Music Project/Music School	
Instrument	
Current Level of Playing	
Current Orchestras/Ensemble playing in	
Current exams entered	



Planning for 2016	
Music Exams Passed	
Academic level	
Condition of Instrument	
<b><i>Music Teacher contact details and recommendation (to be completed by teacher)</i></b>  Signature:	
<b><i>Parents (contact details and permission)</i></b>	
Code of Conduct received and signed	

Signature of CPO Member:

Name: \_\_\_\_\_ Signature: \_\_\_\_\_

Signature of CPYO Member:

Name: \_\_\_\_\_ Signature: \_\_\_\_\_

\_\_\_\_\_